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THE

NATURAL METHOD

...OF...

WRITING MUSIC

...BY...

LEVI ORSER

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THE NATURAL METHOD OF WRITING MUSIC

WITH SOME FAMILIAR PIECES WRITTEN IN THE NATURAL NOTATION

BY

LEVI ORSER

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1893

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PREFACE.

MUSICAL NOTATION is the method of indicating the variations of musical sounds by means of written characters.

THE NATURAL MUSICAL NOTATION SYSTEM has been devised for the purpose of providing a simple, effective method of writing music which should avoid the purely artificial difficulties and complications inherent in the notation now in common use, which are an almost insurmountable barrier between the student and the art, and which are, in a great measure, answerable for the musical illiteracy of the time; but few of those who are endowed with the natural gift or faculty of music are able to read or perform by note.

THE OBJECT OF THIS LIBRETTO is to convey to its readers a good understanding of the natural method of writing music, whether they are familiar with the old notation or not, but is not intended as an instruction book in any *special* branch of the art.

THE RAPID PROGRESS which students can make with the impediments of the old notation removed has been well exemplified by the tonic-sol-fa notation introduced by the late John Curwen, of England.

In the natural notation system the impediments of the old notation are removed, while retaining the staff, which is not only a continuous picture of the relative pitch and duration of the notes, but of their key relationship as well, — thus accomplishing in a direct legitimate way what has hitherto been accomplished more or less imperfectly by purely artificial means.

Vocal students can learn to read music as rapidly by this as by any possible method, while at the same time they will learn a notation in which all music whatsoever can best be written.

The notation system now in common use (which for convenience we will call the old notation) has served the world in good stead, and though worn and patched it still drags along its weary way like an antiquated old stage-coach up to its hubs in the mire.

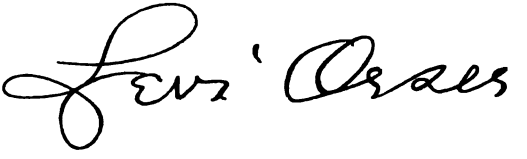
The beautiful art of music moves all too slowly and tortuously in this old vehicle. If she would keep in sight of the modern procession, she must needs provide herself with a more modern conveyance.

The introduction of new methods and improvements always involve large expenditures and troublesome adjustments; yet this never prevents their adoption, because the expense and trouble is merely temporary, while the advantages and benefits are permanent.

The natural notation is based upon the physical relationship of the musical intervals, which are immutable and can never change.

THE DEGREES OF THE STAFF represent the tones in the natural order of their pitch. This is comparatively a slight change from the old notation, yet it brings order and simplicity out of the confusion and complication of the old method, and solves for all time the problem of providing a true legitimate method of writing music for all purposes.

Its adoption throughout the world, wherever music is written, must be a question only of time.



GALVESTON, TEXAS, December, 1889.

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THE NATURAL METHOD OF WRITING MUSIC.

INTRODUCTION.

THE MUSICAL NOTATION now in common use was invented by Guido Aretina, a Benedictine of Arezza, in Tuscany, in the early part of the eleventh century. Although his notation, when first introduced, met with opposition, it was soon universally adopted.

How MANY of those who enjoy the music of to-day realize that to Guido Aretina we are, in a great measure, indebted for the means by which our music has been made possible. Yet this is indeed true. Modern music would be practically impossible with the notation system in vogue before his time.

THE OLD NOTATION.

BUT GUIDO'S NOTATION has but a very imperfect correspondence with the physical relationship of musical sounds, and this is as might be expected, because the law of the relationship of musical sounds was not understood in his time.

THE GREATER PART OF THE DIFFICULTY and tediousness of learning and reading music is owing to this fact.

THE DEGREES OF THE STAFF which indicate corresponding notes of different octaves have no correspondence with each

other, ignoring entirely the interval of the octave. This makes the arrangement of the notes upon the bass and treble staffs entirely different.

AN ARBITRARY UNNATURAL ARRANGEMENT which makes it necessary for the student to learn a degree for each of the notes of each octave, and makes the location of the notes in any position a matter of difficulty.

THE DEGREES OF THE STAFF provide only for the seven fundamental tones, and as no provision is made for the relative tones (sharps and flats), these have to be written in the degrees which represent the original seven tones.

THIS INVOLVES THE WHOLE SUBJECT of key relationship in obscurity and difficulty. There is no permanent basis. No degree of the staff indicates either of the tones permanently, but must constantly be changed to indicate, first the fundamental tone, then one or another of its relatives. If Guido had deliberately sought some way to make the reading of music as difficult as possible, he could scarcely have hit upon a better method.

BUT WE SHOULD REMEMBER that his notation was invented to meet the requirements of psalmody and ecclesiastical chants, music in which, in his time, but few chromatic notes were used. For such music the notation answered very well.

MUSIC WHICH MODULATES through remote keys highly charged with chromatic notes, and covers the whole range of musical sounds in rapid movements, which is common at present, was practically unknown in his time, at least so far as written music was concerned.

Thus we are using the notation in ways in which its inventor never used it, and probably never anticipated that such uses would be made of it.

THE RELATION OF THE TONES in all the keys are precisely the same; consequently there can be no more difficulty to read music written in one key than another, unless it be caused by the method of writing the music.

The note and rest system of the old notation is rather a lack of system. In their appearance the characters convey no suggestion of that which they are intended to indicate.

The first seven letters of the alphabet are used as nominals for the seven fundamental tones; but by some mischance the first tone came to be called by the third letter of the alphabet. This is an awkward arrangement, or rather disarrangement, quite in keeping with the system to which it belongs.

THE NATURAL NOTATION.

THE NATURAL STAFF is a chromatic octave staff, which provides seven space degrees to permanently represent the seven fundamental tones, and seven intermediate degrees for the relative tones (sharps and flats).

A SINGLE SIGN at the beginning of a piece of music denotes whether the intermediate degrees are sharps or flats.

BY MEANS OF A SIMPLE CLEFF all localities covering the whole range of musical sound can be indicated within half an octave of each other by using a staff, beginning with the first or fourth tone in connection with the octave signs.

THE STUDENT HAS ONLY TO LEARN the degrees of one staff, because the bass and treble staves are alike. The reader can experience no more difficulty in reading music written in one key than another, because the staff indicates the relative pitch of the notes under all possible circumstances.

IN READING MUSIC several signs and characters of varied significance must be read simultaneously, and if these signs and characters are fashioned so as to at once suggest to the

mind their significance, or that which they are intended to indicate, their rapid interpretation is accomplished with far less mental strain than if the signs and characters are purely arbitrary.

The natural note and rest system forms a continuous object lesson of the relative value of the notes, making easy and natural one of the most difficult parts of the task of reading music.

The value signs are entirely independent of the notes and rests. This makes the values interchangeable, by which we gain most of the advantages of having the notes and rests in all kinds of movements of an absolute length in proportion to their value, while they occupy no more space than the old notes.

THIS ALSO OBVIATES the necessity of repeating the value signs with notes or rests of the same value, which succeed each other, and by avoiding needless repetitions of the value signs they make conspicuous those points where their observance is necessary.

The same nominal letters are used to designate the tones as in the old notation, but they are taken in alphabetical order, A indicating the first tone, B the second, etc.[1]

A NATURAL VOCAL AND INSTRUMENTAL METHOD.

The vocal student has only to learn the natural scale or gamut, and the interval of the semitone, which is the same for all the seven tones whether above or below (sharps or flats). Thus equipped the student is prepared to sing all music written in the natural notation, because in all cases where one of the relatives of a tone is to be used in its stead, this is indicated directly not only by the position of the note on the staff, but also by its appearance.

[1] Those who are *familiar* with the old notation are advised to take no notice of the nominal letters at first, as it is unnecessary and would be apt to be confusing. When they become familiar with the natural notation the arrangement of the nominals will please them.

AND THIS IS EQUALLY ADVANTAGEOUS to the performer upon any musical instrument whatsoever; for the organ or piano the natural staff is a continuous picture of one octave of the key-board, and the notes the counterpart of the keys to be played.

REMARKS.

Fulfilling every artistic as well as physical requirement the natural notation cannot fail to commend itself to all intelligent, progressive people, and the effect of its adoption will be to extend and popularize all branches of musical culture.

THE ADOPTION OF A NEW METHOD of writing music means no little inconvenience to those who have learned music by the old method; but no more trouble or inconvenience than the adoption of the present method was to a former generation of musicians, by and through which we are enabled to enjoy the music of the present, and it is the only means by which a better system can be made available to the respectable majority who have music yet to learn.

THE NEED FOR A NOTATION SYSTEM suited to the requirements of the time is no less imperative now than at the time when Guido's notation was adopted.

THE ART OF MUSIC of to-day is as a beautiful temple which has been reared up by the labor-effort and self-sacrifice of former generations of musicians, and although mostly unrequited, their service was none the less freely given.

IF WE OF THE PRESENT selfishly enjoy the fruits of their labor without putting forth in our time and turn what effort is within our power for the advancement and ennoblement of the art, we should be unfaithful stewards, unworthy of the noble heritage which we enjoy, and undeserving of the kindly remembrance of those who are to come after us, and for whom we but hold it in trust.

THE NATURAL MUSICAL NOTATION.

THE VARIATIONS OF MUSICAL SOUNDS.

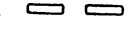
1. MUSICAL sounds may vary in three different respects. First, in pitch; they may be high or low. Second, in duration of time; they may be long or short. Third, in loudness; they may be loud or soft.

THE NATURAL MUSICAL SCALE.

2. The basis of the art of music is the natural musical scale (from the Latin scala, a ladder), which consists of seven fundamental sounds called the primary tones, the first of which is the lowest, each of the others being successively higher in pitch.

NOTES.

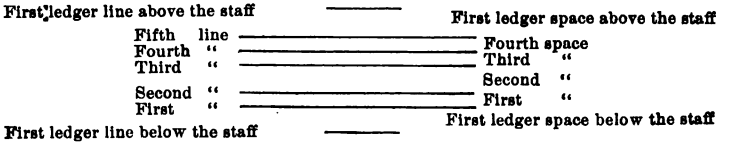
3. The characters used to indicate musical sounds in writing are called notes. The notes used to indicate the seven primary tones are in the form of rectangles.

Fig. 1. 

THE STAFF.

4. To indicate the pitch of the tones, a form called a staff is used, consisting of five parallel lines.

Fig. 2.



NOTE TO MUSICIANS.
FOR "PRIMARY" READ NATURAL
FOR "SECONDARY" READ CHROM

LEDGER LINES AND SPACES.

5. Lines are sometimes added above or below the staff. These are called ledger lines, and the spaces between them are called ledger spaces.

WIDE AND NARROW SPACES.

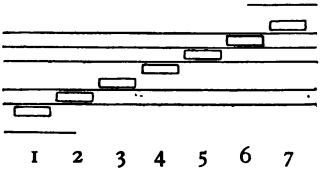
6. Referring to Fig. 2 it will be noticed that the first, third, and fourth spaces are of equal width, but the second space is double the width of the others, as is also the first ledger space above and below the staff.

PRIMARY TONES REPRESENTED BY THE SPACES.

7. In these spaces the seven primary tones are written, as shown at Fig. 3.

The first tone is written in the upper part of the ledger space below the staff.
Second tone, first space.
Third tone, lower part of second space.
Fourth tone, upper part of the same.
Fifth tone, third space.
Sixth tone, fourth space.
Seventh tone, lower part of first ledger space above the staff.

Fig. 3.

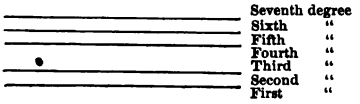


THE PRIMARY DEGREES.

8. The spaces between the lines in which the seven tones are written are called the primary degrees of the staff. (See Fig. 4.) These degrees permanently represent the seven tones of the natural scale, so that each one of the

tones may be invariably recognized by the position which it occupies upon the staff.

Fig. 4.



THE NOMINALS.

9. It is convenient to have some other means than the degrees of the staff to denote the primary tones. For this purpose nominals are used, consisting of the first seven letters of the alphabet, which are taken in alphabetical order.

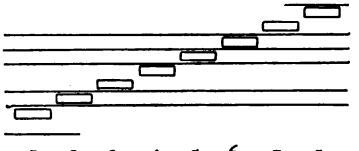
The first	tone	is called	A.
The second	"	"	B.
The third	"	"	C.
The fourth	"	"	D.
The fifth	"	"	E.
The sixth	"	"	F.
The seventh	"	"	G.

THE GAMUT.

10. The natural scale is also called the gamut, and for the convenience of those learning to sing, the tones are known by the syllables

do	re	mi	fa	sol	la	si
1	2	3	4	5	6	7

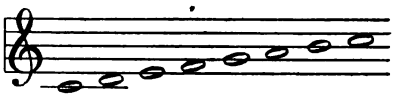
Fig. 5.



1	2	3	4	5	6	7	1
A	B	C	D	E	F	G	A
do	re	mi	fa	sol	la	si	do

At Fig. 5a the natural scale is shown as written in the old notation for convenient comparison.

Fig. 5a.



1	2	3	4	5	6	7	1
C	D	E	F	G	A	B	C
do	re	mi	fa	sol	la	si	do

THE OCTAVE.

11. The eighth tone is merely a repetition of the first, except that it is an octave higher. The interval of the octave is the most simple and natural to the human voice. The natural pitch of the female voice is an octave higher than that of the male. All musical sounds, from the lowest to the highest, are by nature divided into spaces or intervals [1] of one octave each. The musical scale is therefore merely the subdivision of this interval.

The tones of one octave are exactly the same as those of any other, except that they are an octave higher or lower than the tones of the octave next above or below them. Therefore when we have learned the tones of one octave we will have learned them all.

12. Thus the eighth is the first tone of the succeeding octave, and is written under the first ledger line above the staff, which in fact stands for the first line of the succeeding staff; and in like manner the ledger line below the staff stands for the fifth or top line of the staff next below. Ledger lines and spaces above or below the staff represent consecutive tones of the octave next above or below.

COMPASS OF THE STAFF.

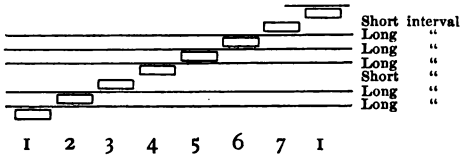
13. It will now be seen that the compass or extent of the staff is one complete octave, the first tone being written in the upper part of the ledger space below, and the seventh in the lower part of the ledger space above the staff. (See Fig. 3.)

[1] A musical interval is the distance or difference in pitch between two musical sounds.

INTERVALS OF THE NATURAL SCALE.

14. The seven tones of the natural scale are separated from each other by five long and two short intervals. The first and second, second and third, fourth and fifth, fifth and sixth, sixth and seventh tones are separated by long intervals, and the five lines of the staff are drawn between these tones. The third and fourth, and seventh, and octave are separated by short intervals; between these tones no lines are drawn.

Fig. 6.



THE TONIC.

15. The first tone is called the tonic or key-note,[1] because its pitch absolutely determines the pitch of the other six tones of the scale.

16. Any other than the first tone may be chosen as a tonic or key-note. We may start with either of the seven tones, taking the tones successively upwards or downwards to the eighth. This we shall find to be the octave, above or below, of the tone with which we started. But in all such cases the order of the intervals will be broken; the seven tones will not make a perfect gamut with any other than the first tone as a tonic.

SHARPS AND FLATS.

17. Therefore, when any tone except the first is chosen as a tonic or key-note, six other tones must be provided, whose pitch shall stand in the same relation to it as the six primary tones do to the first tone, so as to preserve the same order of the intervals. To do this one or more of the

[1] A musical composition is said to be in the key of the first tone of the scale in which it is written; thus, music written in the scale of A or B is said to be in the key of A or B, etc.

tones will have to be raised a semitone higher in pitch; this is called raising a tone to its sharp. In other cases, one or more of the tones will have to be lowered a semitone in pitch; this is called lowering a tone to its flat.[1]

THE SECONDARY TONES.

18. Thus it happens that in addition to the seven primary tones we have seven sounds each a semitone higher in pitch than the tones, called sharps, and seven sounds a semitone lower in pitch than the tones, called flats. These seven sharps and seven flats are collectively called the secondary tones; they bear a definite relation to the seven primary tones from which they are derived.[2]

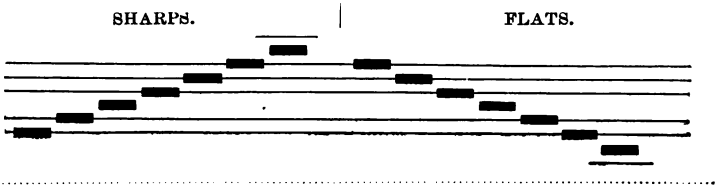
THE SECONDARY DEGREES.

19. The notes used to represent the secondary tones in writing are of the same form as those used to represent the primary tones, except that they are closed or black.

Fig. 7.

To indicate the pitch of the secondary tones, the lines or intermediate degrees of the staff are used. These are collectively called the secondary degrees of the staff. The sharp of a tone is written on the secondary degree next above it, and the flat of a tone on the secondary degree next below it.

Fig. 8.



[1] For a more full description of this see any primary work on harmony.

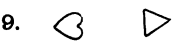
[2] Of the secondary tones the flat of the fourth tone and the sharp of the seventh tone are rarely used.

Sharp	of the	first	tone	. first line.
"	"	second	"	. second line.
"	"	third	"	. centre of second space.
"	"	fourth	"	. third line.
"	"	fifth	"	. fourth line.
"	"	sixth	"	. fifth line.
"	"	seventh	"	. centre of first ledger space above the staff.
Flat	of the	seventh	tone	. fifth line.
"	"	sixth	"	. fourth line.
"	"	fifth	"	. third line.
"	"	fourth	"	. centre of second space.
"	"	third	"	. second line.
"	"	second	"	. first line.
"	"	first	"	. centre of first ledger space below the staff.

THE SIGNATURES.

20. It will be seen that there are only seven secondary degrees, and upon them the seven sharps and also the seven flats are written, to show which set of secondary tones, the sharps or the flats, are indicated, by the secondary degrees at any time. Signs called signatures (see Fig. 9) are used, either of which being written at the beginning of the staff make the secondary degrees sharp or flat, according to whichever sign is used. (See Fig. 13.)

SIGNATURES:
Flat. Sharp.

Fig. 9. 

ACCIDENTALS.

21. Signs called accidentals (see Fig. 10) are also used, either of which being written upon a secondary degree makes that degree sharp or flat, according to whichever sign is used. If the accidentals appear open as shown at Fig. 11, they denote double sharps and double flats. A cancel fol-

lowing either of the accidentals discontinues its effect. (See Fig. 12.)

The effect of an accidental continues from the point where it occurs to the end of the staff, unless cancelled.

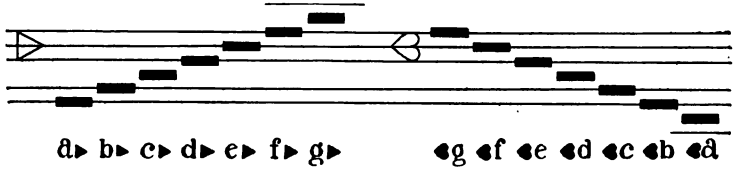
Flat.	Sharp.	Double flat.	Double sharp.	Cancel.
Fig. 10.		Fig. 11.		Fig. 12.

SECONDARY NOMINALS.

22. The first seven letters of the alphabet which are used as nominals to represent the seven primary tones are also used to represent the secondary tones, by using the accidental signs in connection with them,[1] the sign of the flat being written before a letter to indicate the flat, and the sign of the sharp after a letter, to indicate the sharp.

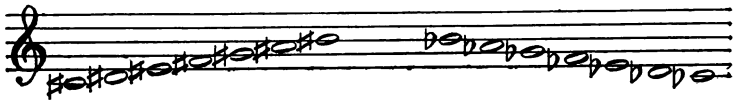
	Written.		Written.
a flat	a	*a* sharp	a
b "	b	*b* "	b
c "	c	*c* "	c
d "	d	*d* "	d
e "	e	*e* "	e
f "	f	*f* "	f
g "	g	*g* "	g

Fig. 13.



The secondary tones (sharps and flats) are shown at 13a, as written in the old notation.

Fig. 13a.



[1] Capital letters are used to indicate the primary tones, and small letters to indicate the secondary tones.

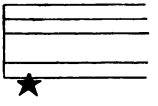
THE PRIME TONIC.

23. Musical sounds, from the lowest to the highest, comprise about seven octaves, and as the natural staff represents but one octave, it is necessary to have some means to show which octave the staff represents at any time. For this purpose the first tone of the octave nearest the centre of the range of musical sound is taken as the basis from which all localities are computed. This tone is called the prime tonic.[1]

THE CLEFF.

24. A sign called a cleff (see Fig. 14) is used to indicate the position of the prime tonic. The cleff is always written in the first primary degree of the staff, which is immediately below the group of two lines, and which as we have seen always represents the first tone of the natural scale. (See Fig. 15.)

Fig. 14.

Fig. 15. 

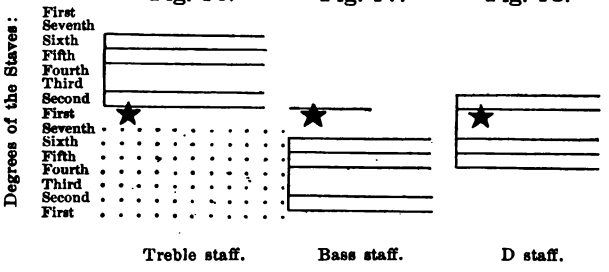
POSITION OF THE STAFF.

25. The staff may occupy three different positions, with reference to the cleff. If the staff is above the cleff it represents the octaves of tones of which the prime tonic is the first. This is called the treble staff. (See Fig. 16.)

If the staff is below the cleff it represents the octave of tones next below the prime tonic. This is called the bass staff. (See Fig. 17.) If the group of two lines appear above the cleff, and the group of three lines below it, the staff is composed of the upper part of the bass, and the lower part of the treble staves, and represents the octave of tones, beginning with the fourth tone below the prime tonic and ending with the third tone above it. (See Fig. 18.)

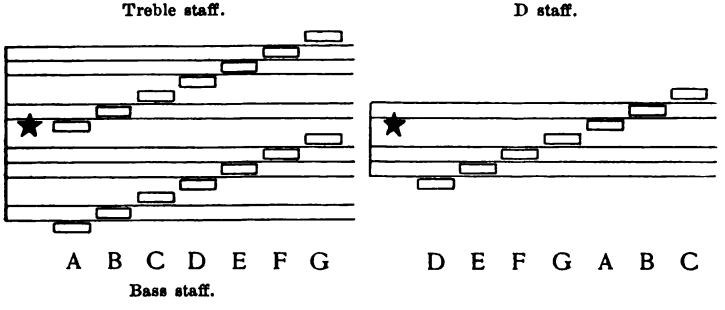
[1] This tone is commonly called "middle C." Its position in the old notation is on the first ledger line below the treble staff.

Fig. 16. Fig. 17. Fig. 18.



This is called the D staff; it is more convenient for music, which would run into the ledger lines if written on the bass or treble staves. The bass and treble staves represent consecutive octaves. The group of two lines of the treble and D staff are identical and represent the same tones, and the group of three lines of the bass and D staff are also identical and represent the same tones. The D staff may appear above the treble or below the bass staves, but only where an octave sign appears above or below the notes.

Fig. 19.



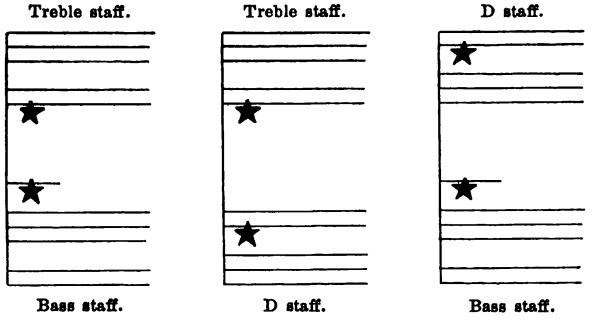
SPACES BETWEEN THE STAFF.

26. For convenience the staves are usually separated from each other by a space of greater or less width, but this does not alter their relationship. (See Fig. 20.)

The different parts of a musical composition are usually written upon two or more staves, which are collectively called

a brace, and are connected together at the beginning by a vertical line.

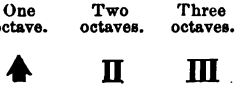
Fig. 20.



THE OCTAVE SIGNS.

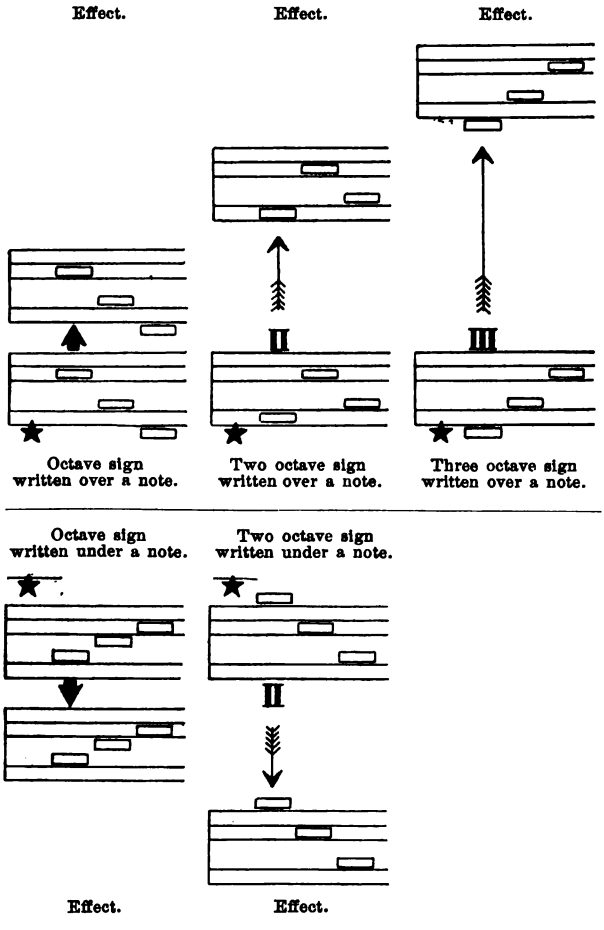
27. Sometimes the notes of a musical composition must be performed in other octaves above or below the one which is represented by the staff on which they are written; in such cases signs are necessary to show in which octave the notes are to be performed. For this purpose characters called octave signs are used, consisting of an arrow point to denote one octave, and the Roman two and three, to denote two and three octaves respectively.

Fig. 21.



The note or notes over or under which either of these signs is written, must be performed one, two, or three octaves higher or lower than they are written respectively.

Fig. 22.



LOCAL SIGNS.

28. A sign called a local (see Fig. 23) is used, which being written over or under a note or notes following either of the octave signs counteract the same, indicating that the note or notes over or under which it appears, and all succeeding notes, must be performed where they are written. An octave sign affects not only the note or notes over or under which it is written, but all succeeding notes to the end of the

staff unless superseded by another octave sign or counteracted by the local sign.

Local.

Fig. 23.

RESTS.

29. Characters are used to denote periods of silence called rests, consisting of two vertical lines having a line drawn from the bottom of the first to the top of the second.

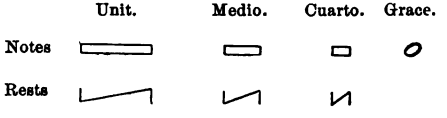
Rests.

Fig. 24.

LENGTH OF NOTES AND RESTS.

30. Three lengths of notes and rests are used: first, the unit; second, the medio, half the length of the unit; third, the cuarto, one-fourth the length of the unit. A parallel note and rest is sometimes used twice the length of the unit. A grace note is used to indicate notes to which no time is allotted.

Fig. 25.



DURATION OF TIME.

31. The value or duration of the notes and rests is indicated by value signs as follows:

Whole note, stem with circle . . .

Half note, stem with semicircle . . .

Quarto note, stem with quarter circle closed.

Eighth note, bare stem . . . . .

Sixteenth note, stem with one hook . .

Thirty-second note, stem with two hooks .

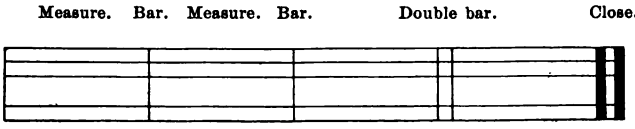
Sixty-fourth note, stem with three hooks .

Either of the above signs attached to either one of the notes or rests determines its value accordingly. Where notes or rests of the same value succeed each other, the value sign is attached to the first one only.

DIVISION OF TIME.

32. The staff is divided into small portions called measures by vertical lines called bars, which are drawn from the top to the bottom lines of the staff. (See Fig. 27.) A double bar denotes the close of one of the principal parts of the piece. A double bar with heavy lines denotes the close of the piece.

Fig. 27.



RHYTHM.

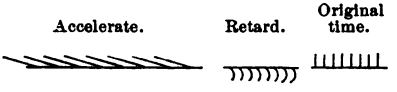
33. Each measure is divided into a certain number of beats or counts, each of a certain value. The number of beats to each measure, and the value of each, is indicated by fractional figures placed at the beginning of a piece of music. The upper figure denotes the number of beats or counts to each measure, and the lower figure the value of each beat. For example, $\frac{4}{4}$ denotes that there are four beats to each measure; and the value of each beat is a quarter note. Hence, the aggregate value of all the notes in each measure must be equal to four quarter notes, and they must be divided into four parts, and each part performed in the time of a quarter note. $\frac{6}{8}$ denotes that there are six beats to each measure, and each beat is of the value of an eighth note, etc.

VARIATION OF TIME.

34. The signs to indicate variations of time consist of, first, a sign to denote acceleration to faster time; second,

a sign to denote retard to slower time; third, a sign following either of the previous signs to denote a return to the original time.

Fig. 28.

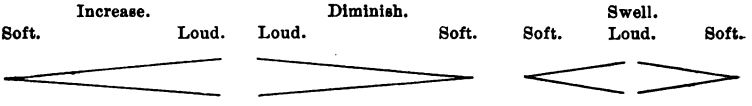


DIFFERENT DEGREES OF LOUDNESS.

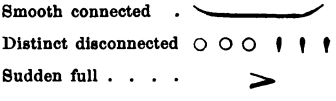
35. Loudness is indicated by the following signs:

Very loud,	FF.
Loud,	F.
Medium loud,	M F.
Medium,	M.
Medium soft,	M P.
Soft,	P.
Very soft,	PP.

Variations of Loudness.



EXPRESSION.

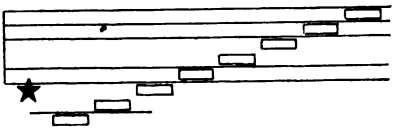


36. The number of words and abbreviations of words of different languages (mostly Italian) which are used to denote different forms of expression is very large. The meaning of those most commonly used may be found in most of the musical instruction books.

MAJOR AND MINOR.

37. The natural musical scale hitherto described is called the major scale. Beginning with the sixth (la) as a first tone, and taking the other six primary tones successively upwards, we have the minor scale.

Fig. 29.



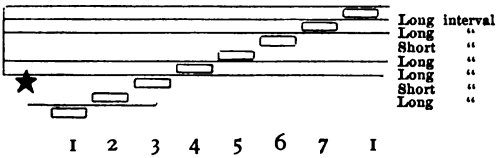
1	2	3	4	5	6	7	1
F	G	A	B	C	D	E	F
la	si	do	re	mi	fa	sol	la

38. It is composed of the seven primary tones and hence the same five long and two short intervals as the major scale; but the order of the intervals is changed.

INTERVALS OF THE MINOR SCALE.

39. The short intervals occur between the second and third, and between the fifth and sixth; there are no lines between these tones, as will be seen by reference to Fig. 30. This is called the natural minor scale.[1]

Fig. 30.



[1] The natural staff is a perfect object lesson of the order of intervals of the natural major and minor scales by comparing Fig. 30 with Fig. 6, page 18. The reader will get a correct understanding of the physical relation of both scales, and the difference between them. Physically all major scales are precisely the same as the natural major scale, the difference between them is only of pitch; and this is also true of the minor scales. In one or the other of these scales (or modes), major or minor, all music whatsoever is written.

RELATIVE MINOR.

40. The tones of any major scale will in like manner produce a minor scale, which is therefore called the relative minor.[1] (See Cycle of Scales.)

MODULATION.

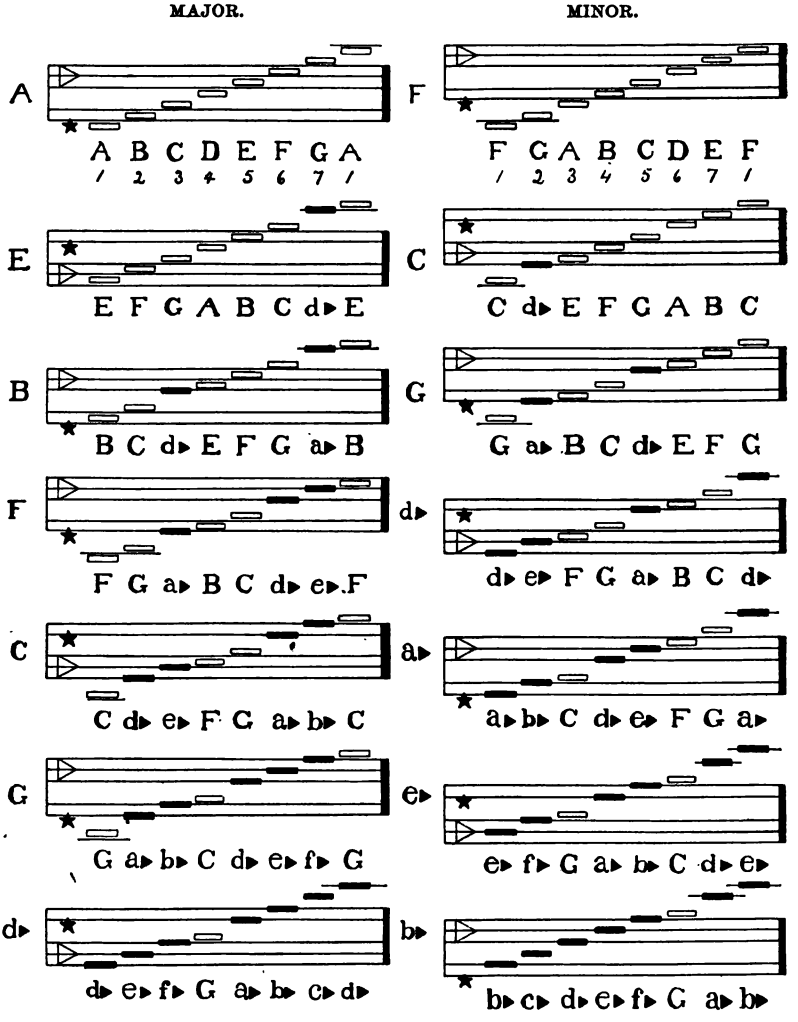
41. A musical composition may be conducted from the key in which it is set through other keys; this is called modulation. If we begin with the natural major scale, and then pass to the fifth tone (E), thence taking the fifth tone (primary or secondary as the case may be) of each succeeding scale as a tonic for the next, we shall cover the interval of the octave in the sixth transition from the first, requiring an additional sharp for each change; or if we pass from the first to the fourth tone (D), and thence take the fourth tone (primary or secondary as the case may be) of each scale as the tonic for the next, we shall again cover the interval of the octave in the sixth transition from the first, requiring an additional flat for each change. The same is true of the minor scales, beginning with the natural minor (F). These are collectively called the cycle of scales.[2]

---

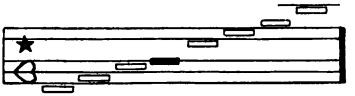
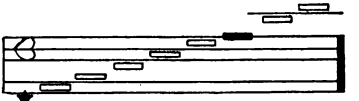
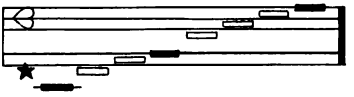
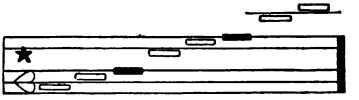
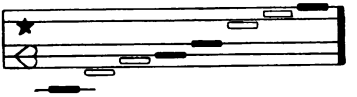
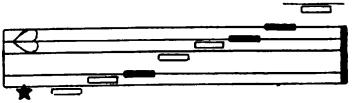
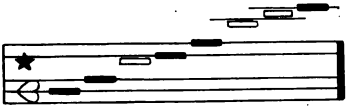
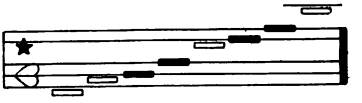
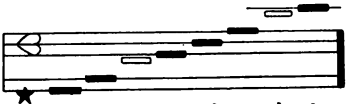
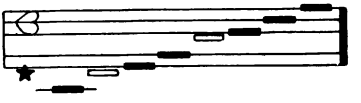
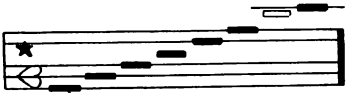
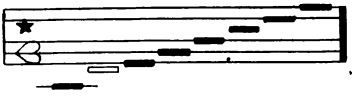
[1] For the sixth and seventh notes of the minor scale, those of the respective major scales are often substituted; for example, in the scale of F minor the sixth and seventh notes of F major would be used.

[2] For a more full explanation of this, the reader is referred to any elementary work on composition.

CYCLE OF SCALES.


MAJOR.
MINOR.
A
A B C D E F G A
1 2 3 4 5 6 7 1
F
F G A B C D E F
1 2 3 4 5 6 7 1
E
E F G A B C d♭ E
C
C d♭ E F G A B C
B
B C d♭ E F G a♭ B
G
G a♭ B C d♭ E F G
F
F G a♭ B C d♭ e♭ F
d♭
d♭ e♭ F G a♭ B C d♭
C
C d♭ e♭ F G a♭ b♭ C
a♭
a♭ b♭ C d♭ e♭ F G a♭
G
G a♭ b♭ C d♭ e♭ f♭ G
e♭
e♭ f♭ G a♭ b♭ C d♭ e♭
d♭
d♭ e♭ f♭ G a♭ b♭ c♭ d♭
b♭
b♭ c♭ d♭ e♭ f♭ G a♭ b♭

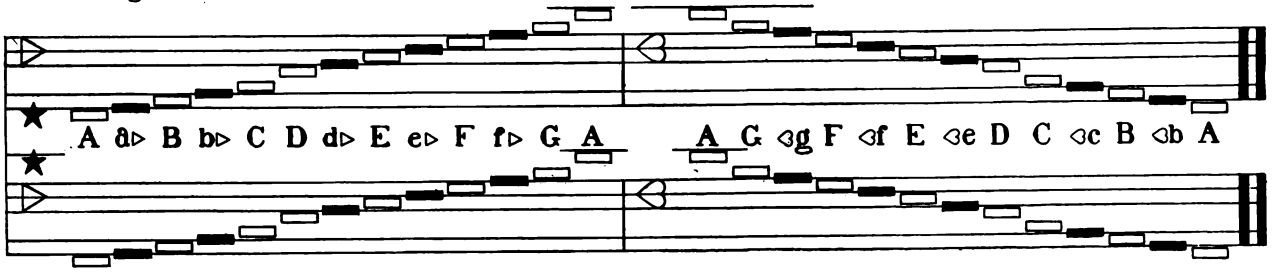
CYCLE OF SCALES. — Concluded.

MAJOR.	MINOR.
D  D E F ♯g A B C D	B  B C D E F ♯g A B
♯g  ♯g A B ♯c D E F ♯g	E  E F ♯g A B ♯c D E
♯c  ♯c D E ♯f ♯g A B ♯c	A  A B ♯c D E ♯f ♯g A
♯f  ♯f ♯g A ♯b ♯c D E ♯f	D  D E ♯f ♯g A ♯b ♯c D
♯b  ♯b ♯c D ♯e ♯f ♯g A ♯b	♯g  ♯g A ♯b ♯c D ♯e ♯f ♯g
♯e  ♯e ♯f ♯g ♯a ♯b ♯c D ♯e	♯c  ♯c D ♯e ♯f ♯g ♯a ♯b ♯c

CHROMATIC SCALE.

42. The chromatic scale consists of the seven primary tones, with a secondary tone (sharp or flat) between each of the primary tones which are separated by the long intervals. Hence a scale composed of twelve short intervals. (See Fig. 31.)

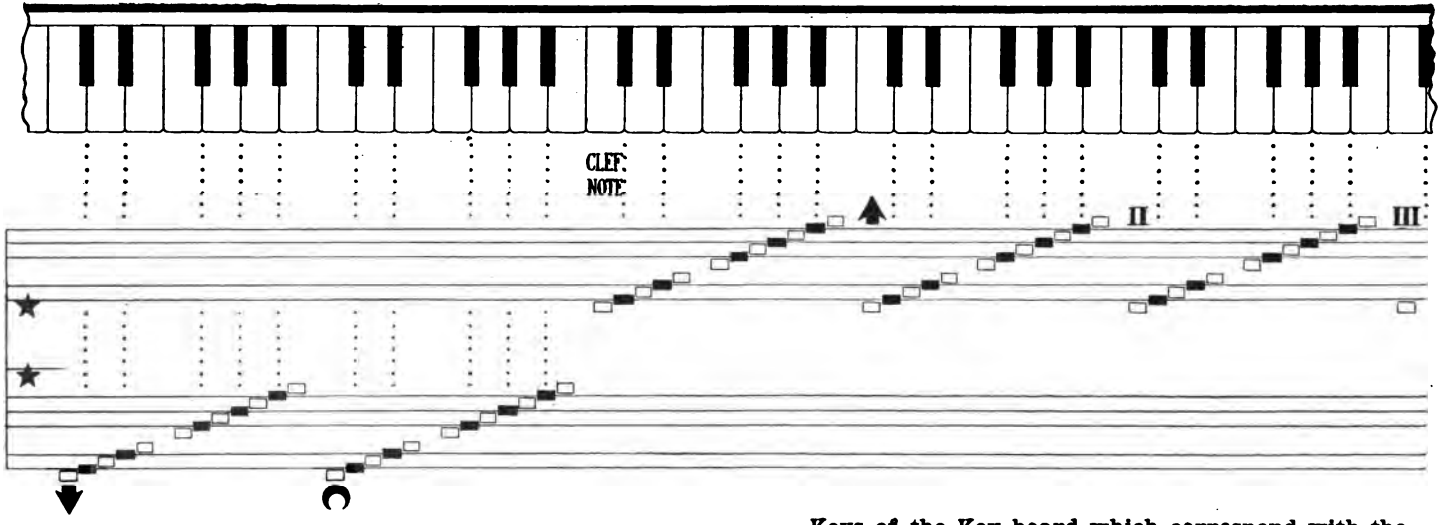
Fig. 31.



The Chromatic Scale as Written in the Old Notation.

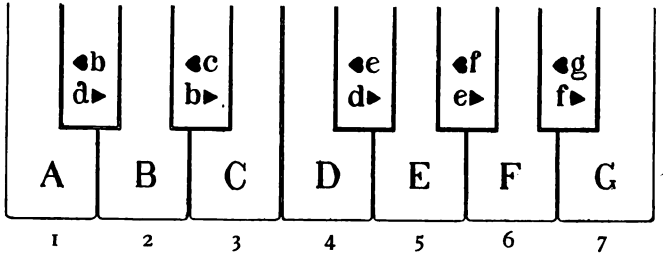
Fig. 31a.

Section (five Octaves) of the Piano or Organ Key-board.



43. The white keys of the piano or organ key-board correspond with the primary degrees of the natural staff, and the raised or black keys correspond with the lines of the staff. The white key to the left of the group of two black keys nearest the centre of the key-board (middle C) corresponds with the prime tonic or cleff note of the natural notation, and the octave of keys next above and below it corresponds with the treble and bass staffs respectively.

Keys of the Key-board which correspond with the Tones of the Scale.

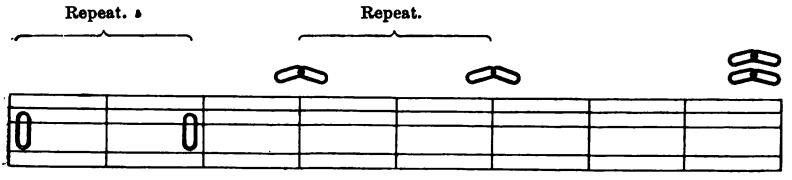


MISCELLANEOUS SIGNS AND ABBREVIATIONS.

Repetition.

44. A sign in the form of a link when written on the staff to the left of a bar directs the performer to repeat from a similar sign which has previously appeared to the right of a bar.

Fig. 32.



45. A sign consisting of two links joined together, called a "Segno," is written over the staff both at the beginning and end of a passage which is to be repeated. When two "Segnos" are written one above the other over the staff the performer is directed to repeat the passage which has previously been designated by the "Segnos." If no "Segnos" have previously appeared the performer is directed to repeat from the beginning to the word "fine." (See Fig. 32.)

FIGURE 8.

46. If a figure 8 appears over or under a note the octave above or below must be performed with it. If the sign be two figure eights joined together (see Fig. 33) the octave of the

Fig. 33.

note and of all succeeding notes on the staff must be performed with them. This sign affects all succeeding notes up to and including the note over or under which a single figure 8 appears.

THE DOT.

47. A dot following a note or rest increases its value one-half.

THE KEY.

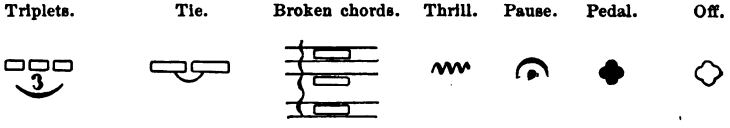
48. The key in which a piece of music is written is indicated by writing the normal over the staff at the beginning of the piece. Transpositions are indicated in the same way. The nominal of the new key is written over the staff at the point where the change occurs.

IN VOCAL MUSIC.

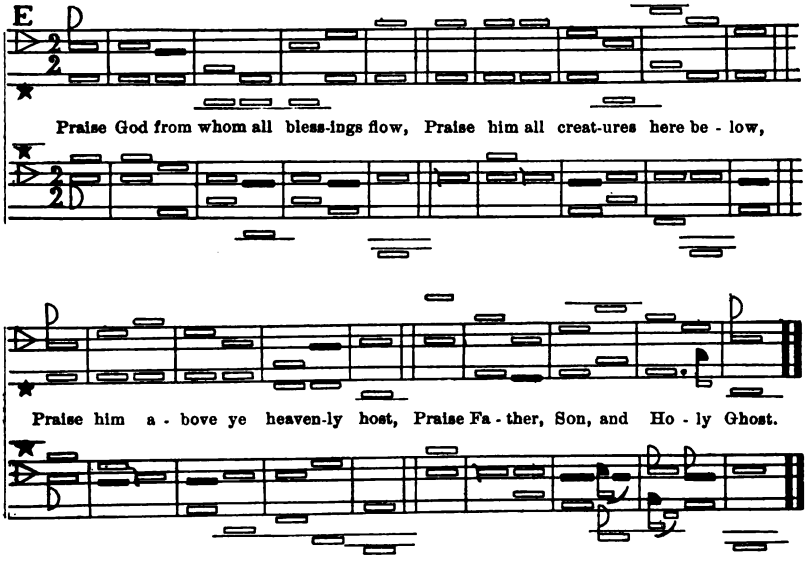
49. Short curved marks (see Fig. 34) attached to a note indicate that the note is to be sung by both voices.

Fig. 34.

50. The following signs have the same meaning as in the old notation, an explanation of which may be found in any musical instruction book.

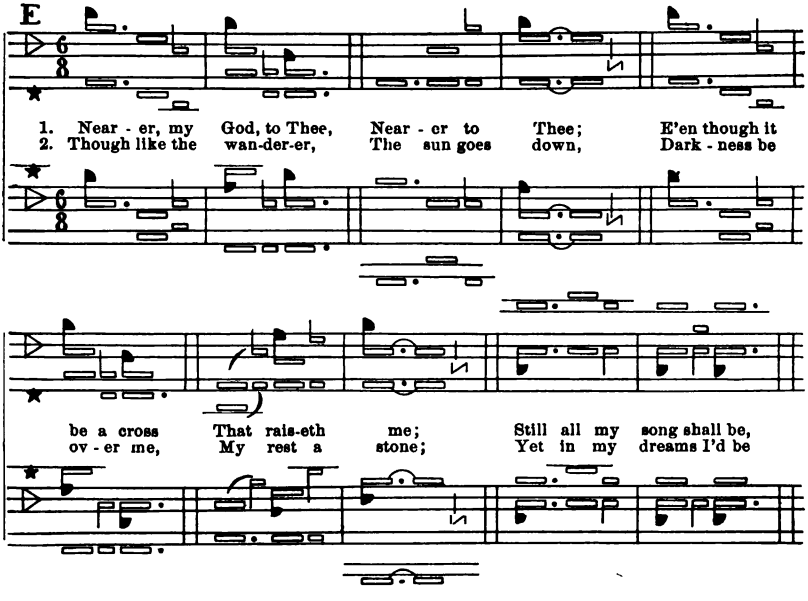


OLD HUNDRED.


E
Praise God from whom all bless-ings flow, Praise him all creat-ures here be - low,
Praise him a - bove ye heaven-ly host, Praise Fa - ther, Son, and Ho - ly Ghost.

NEARER, MY GOD, TO THEE.[1]

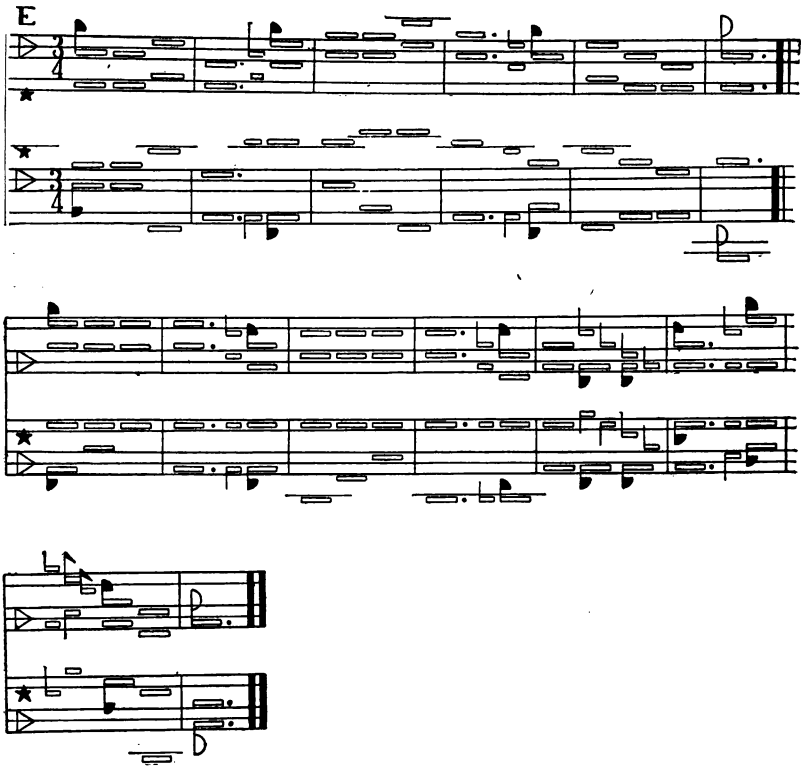
SARAH F. ADAMS. LOWELL MASON.


E
1. Near - er, my God, to Thee, Near - er to Thee; E'en though it
2. Though like the wan-der-er, The sun goes down, Dark - ness be
be a cross That rais-eth me; Still all my song shall be,
ov - er me, My rest a stone; Yet in my dreams I'd be

[1] From "Treasury of Song." Published by Hubbard Brothers, Philadelphia.

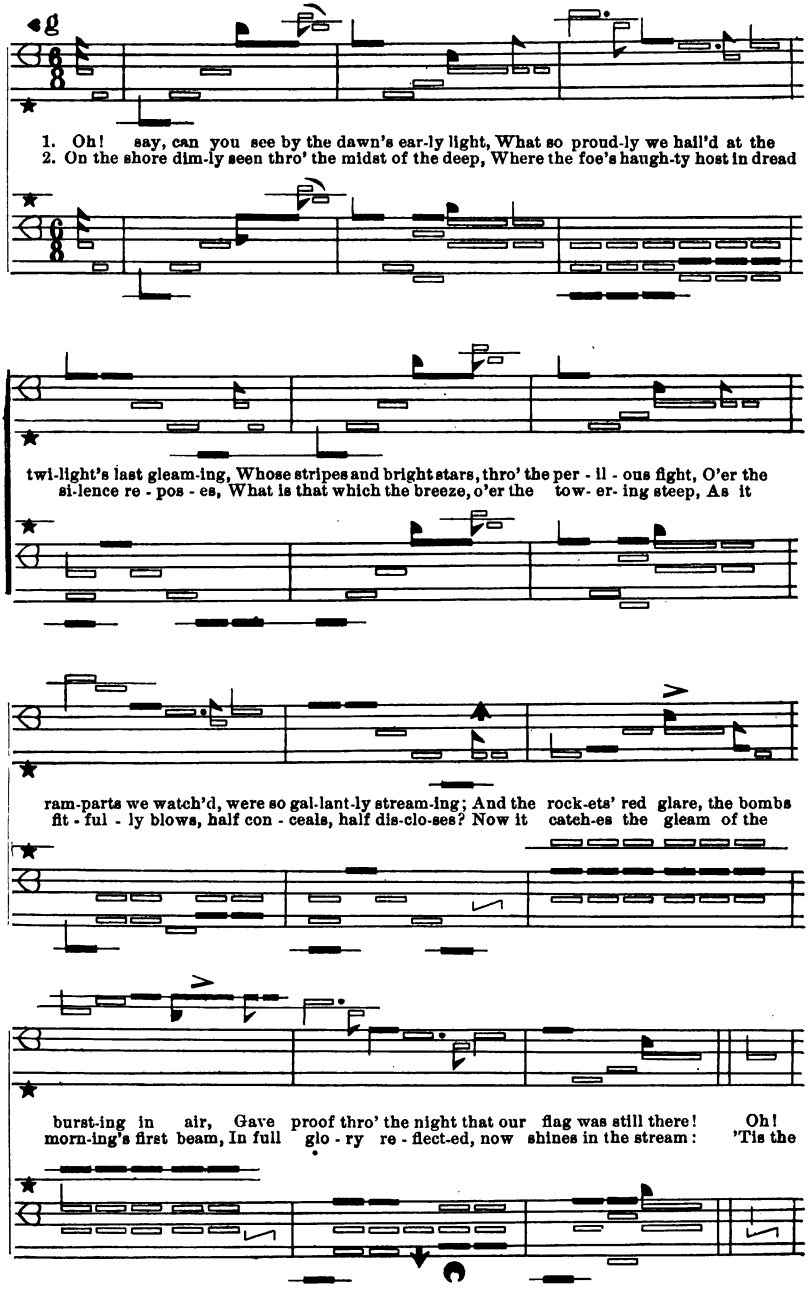
NEARER, MY GOD, TO THEE.—Concluded.

GOD SAVE THE QUEEN.

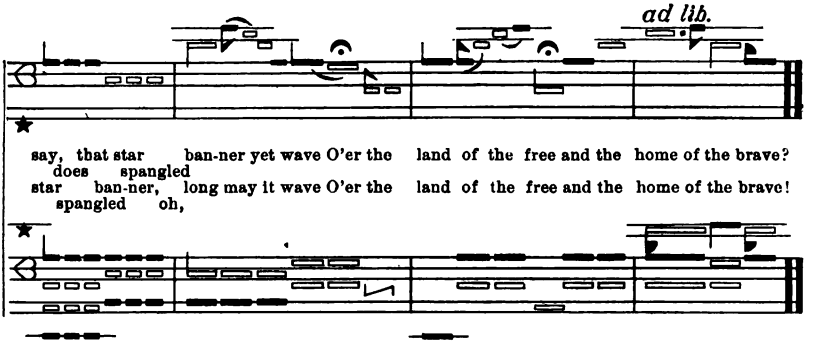


THE STAR-SPANGLED BANNER.

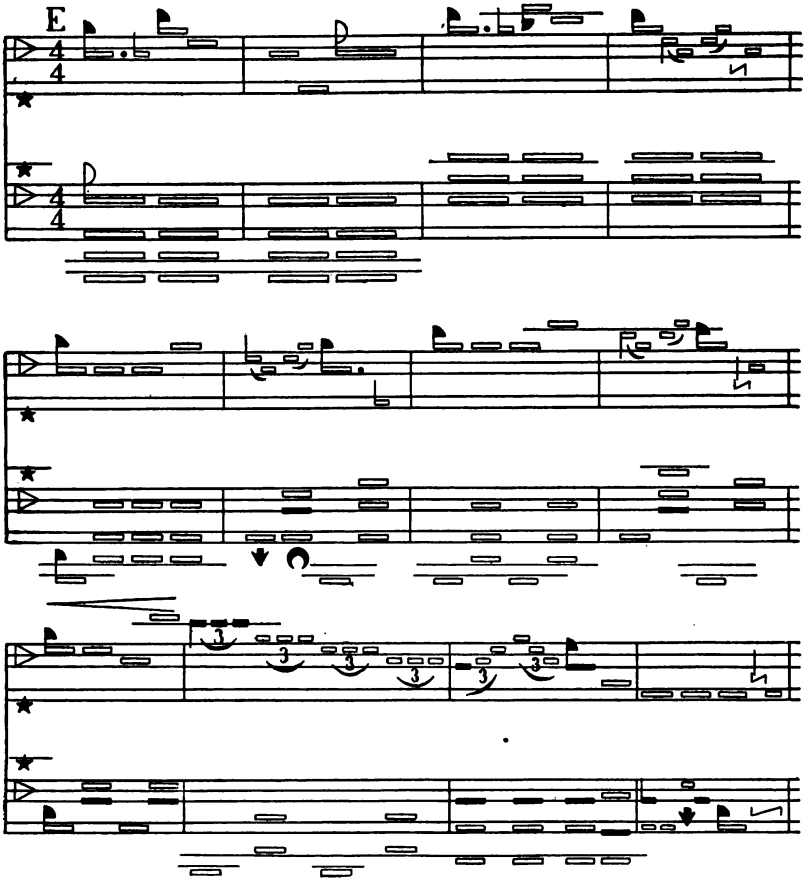
F. S. KEY.

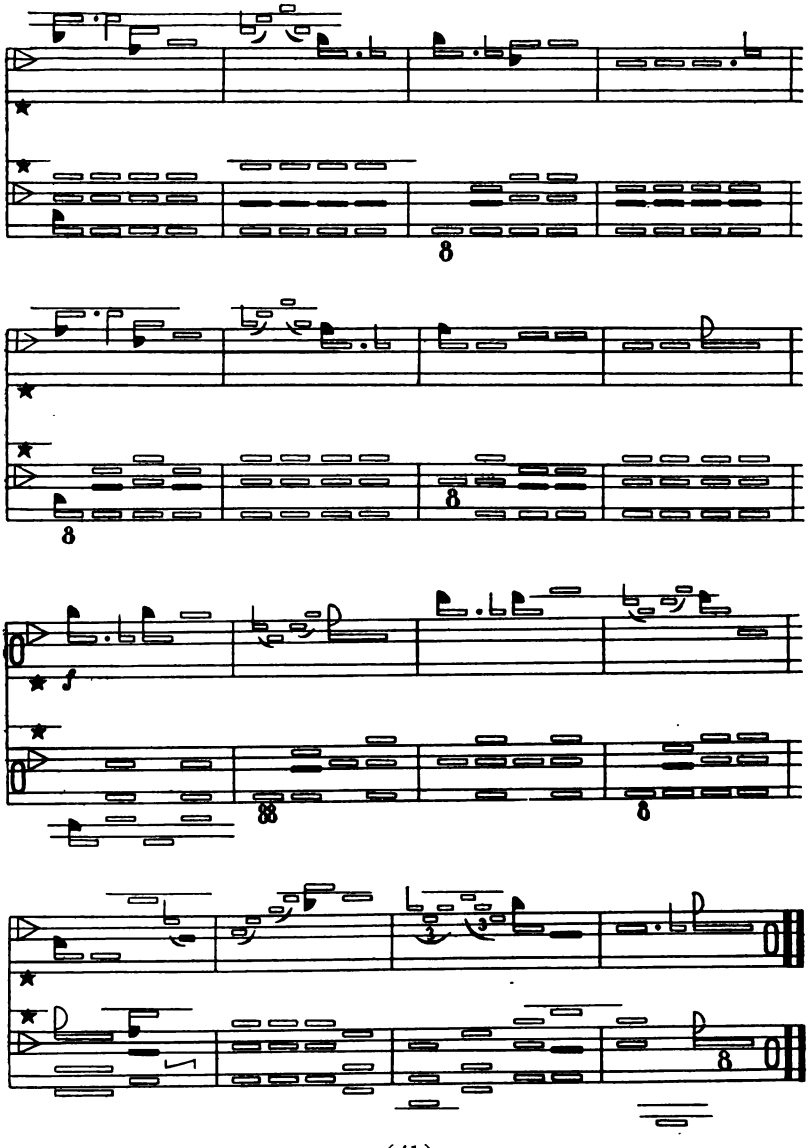

1. Oh! say, can you see by the dawn's ear-ly light, What so proud-ly we hail'd at the
2. On the shore dim-ly seen thro' the midst of the deep, Where the foe's haugh-ty host in dread
twi-light's last gleam-ing, Whose stripes and bright stars, thro' the per - il - ous fight, O'er the
si-lence re - pos - es, What is that which the breeze, o'er the tow- er- ing steep, As it
ram-parts we watch'd, were so gal-lant-ly stream-ing; And the rock-ets' red glare, the bombs
fit - ful - ly blows, half con - ceals, half dis-clo-ses? Now it catch-es the gleam of the
burst-ing in air, Gave proof thro' the night that our flag was still there! Oh!
morn-ing's first beam, In full glo - ry re - flect-ed, now shines in the stream: 'Tis the

THE STAR-SPANGLED BANNER.—Concluded.


ad lib.
say, that star ban-ner yet wave O'er the land of the free and the home of the brave?
does spangled
star ban-ner, long may it wave O'er the land of the free and the home of the brave!
spangled oh,

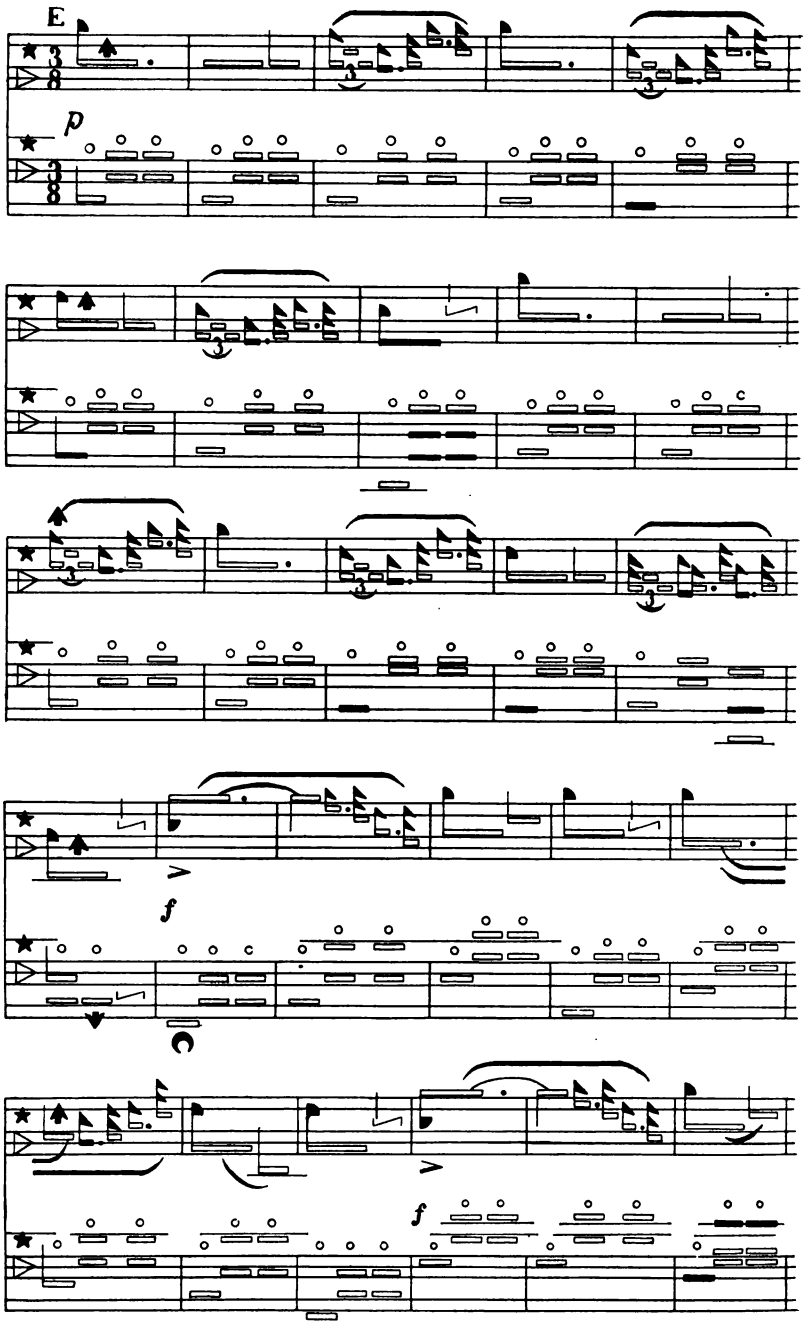
HAIL, COLUMBIA.



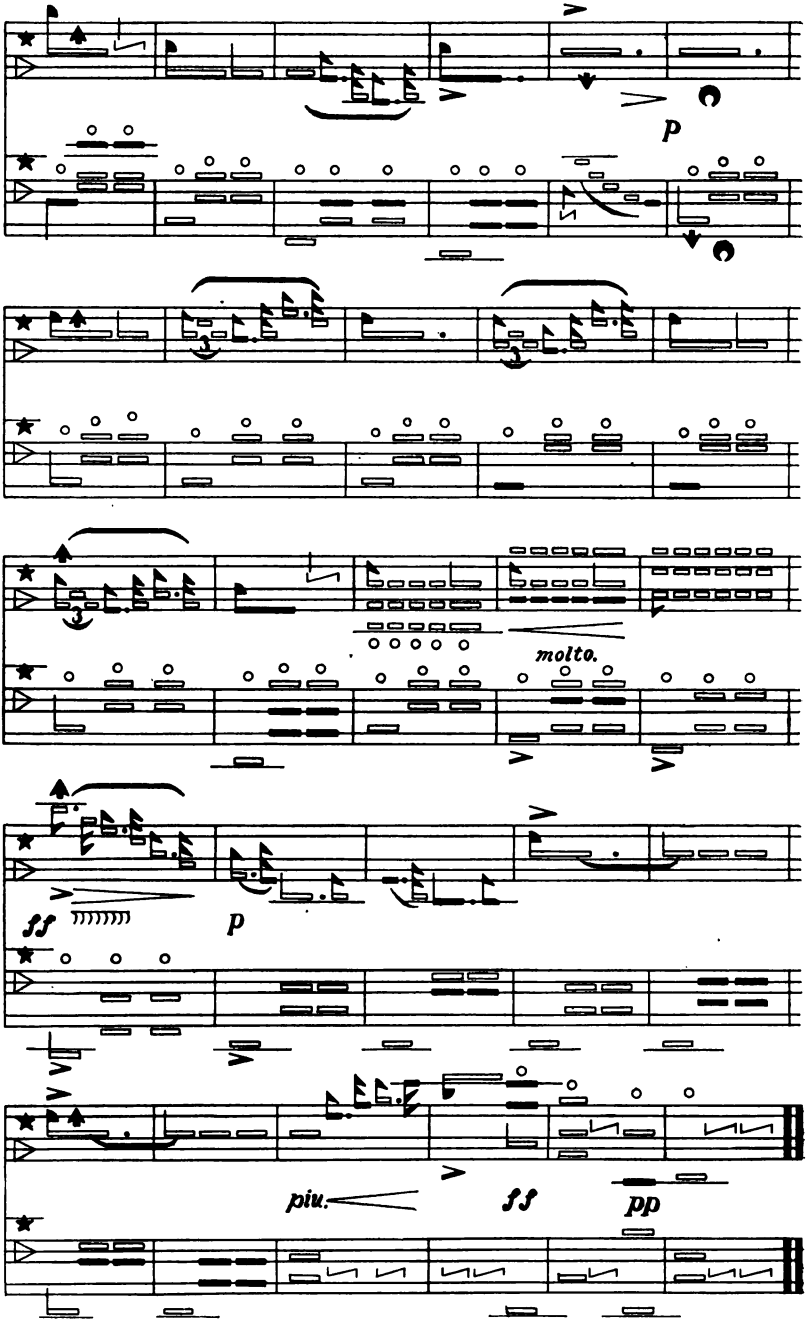


SELECTION FROM IL TROVATORE.[1]

Arr. by D. KRUG. VERDE.

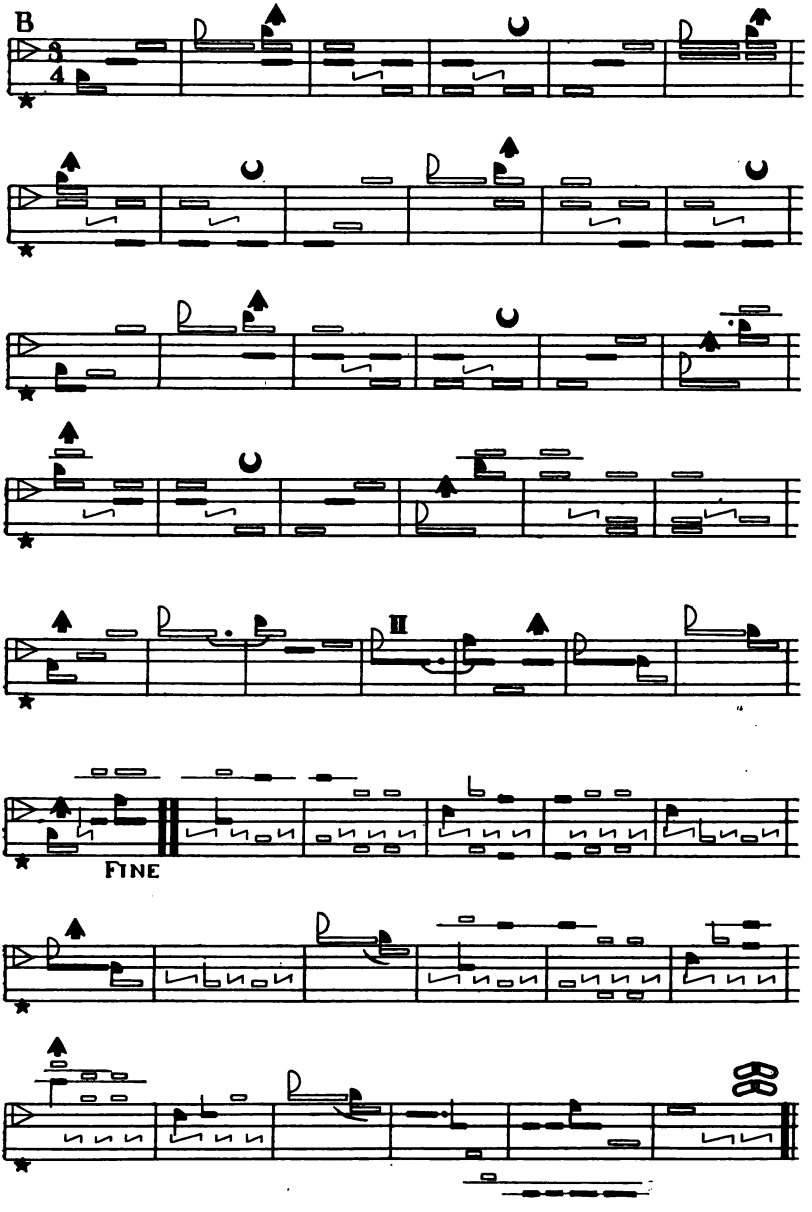


[1] From "National Guide to Reed Organ Playing," W. F. Sudds.


p
molto.
ff
p
piu.
ff
pp

DANUBE.

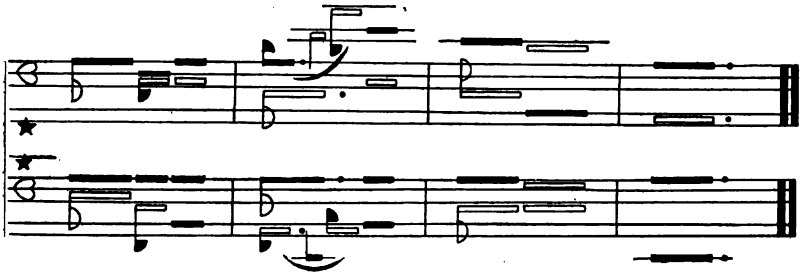
STRAUSS.



WATCH ON THE RHINE.[1]

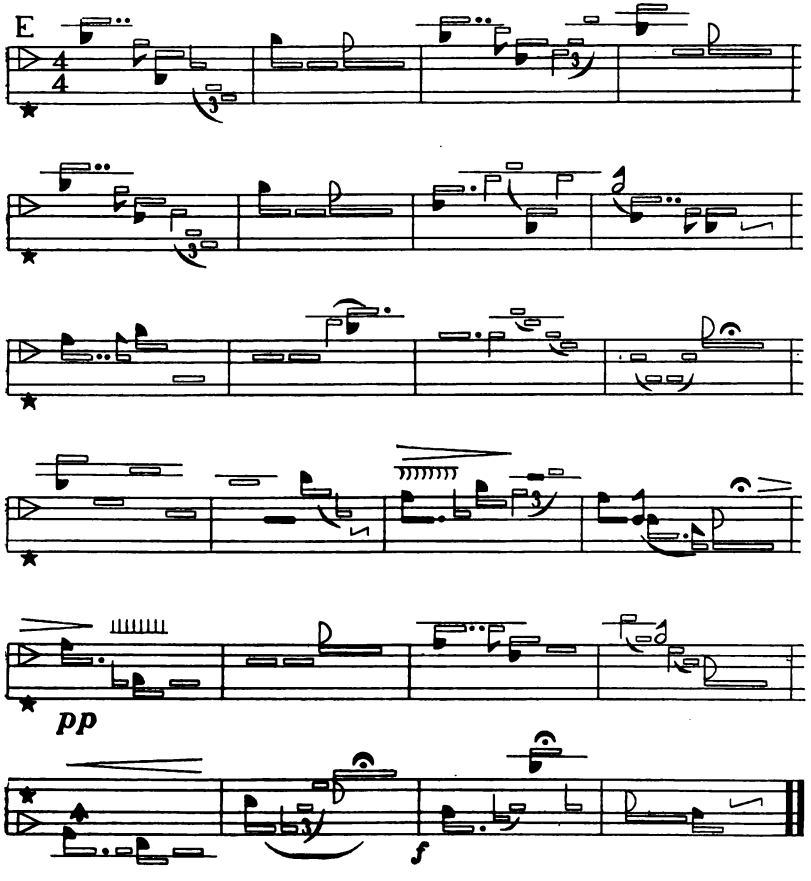
[1] (Jesus shall Reign) from "Gospel Hymns." Published by Bigelow & Main, New York.

WATCH ON THE RHINE.—Concluded.



KILLARNEY.[1]

BALFE.



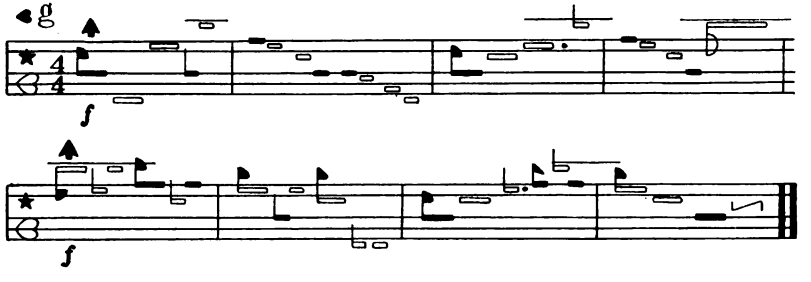
[1] From "Treasury of Song."

COMIN' THRO' THE RYE.

F II
p
f
II
1. Gin a bod - y meet a bod - y
2. Gin a bod - y meet a bod - y
Com-in' thro' the rye, Gin a bod-y kiss a bod-y, Need a bod - y
Com-in' frae the town, Gin a bod-y greet a bod-y, Need a bod - y

COMIN' THRO THE RYE.—Concluded.

SPANISH ROYAL MARCH.

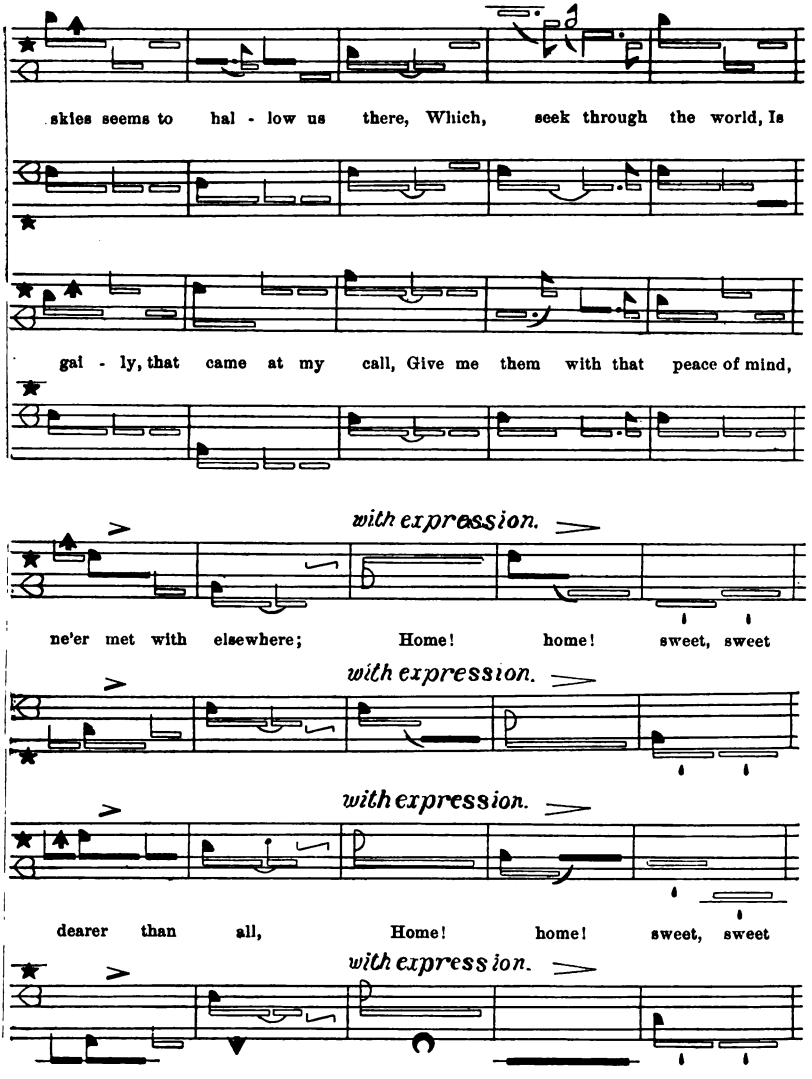


HOME, SWEET HOME.[1]

J. HOWARD PAYNE. Arr. by BISHOP.

D TREBLE.
1. Mid pleas - ures and pal - a - ces though we may roam, Be it
ALTO.
TENOR.
2. An ex - ile from home, splen-dor daz - zles in vain, Oh!
BASS.
ev - er so hum - ble, there's no place like home! A charm from the
give me my low - ly thatch'd cot - tage a - gain; The birds sing-ing

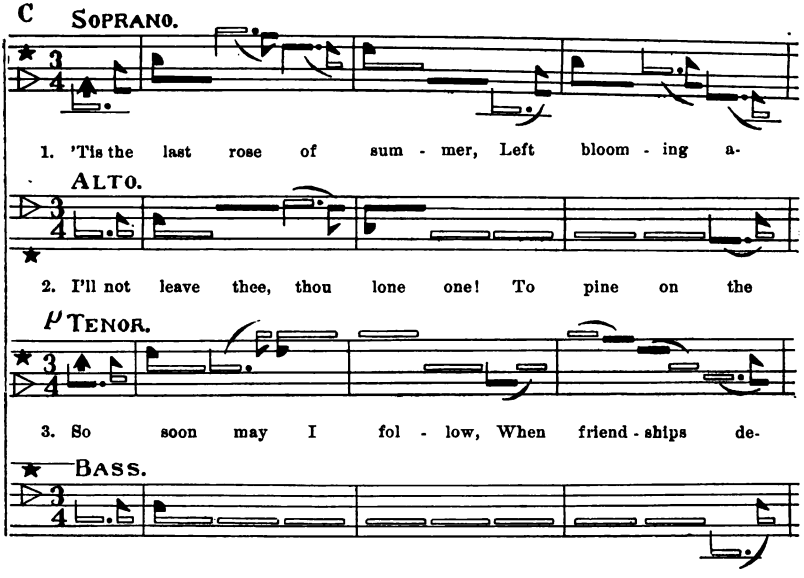
[1] From "Treasury of Song."


skies seems to hal - low us there, Which, seek through the world, Is
gai - ly, that came at my call, Give me them with that peace of mind,
with expression.
ne'er met with elsewhere; Home! home! sweet, sweet
with expression.
with expression.
dearer than all, Home! home! sweet, sweet
with expression.

HOME, SWEET HOME. — Concluded.

LAST ROSE OF SUMMER.[1]

MOORE. FLOTOW.


C
SOPRANO.
1. 'Tis the last rose of sum - mer, Left bloom - ing a-
ALTO.
2. I'll not leave thee, thou lone one! To pine on the
TENOR.
3. So soon may I fol - low, When friend - ships de-
BASS.

[1] From "Treasury of Song.

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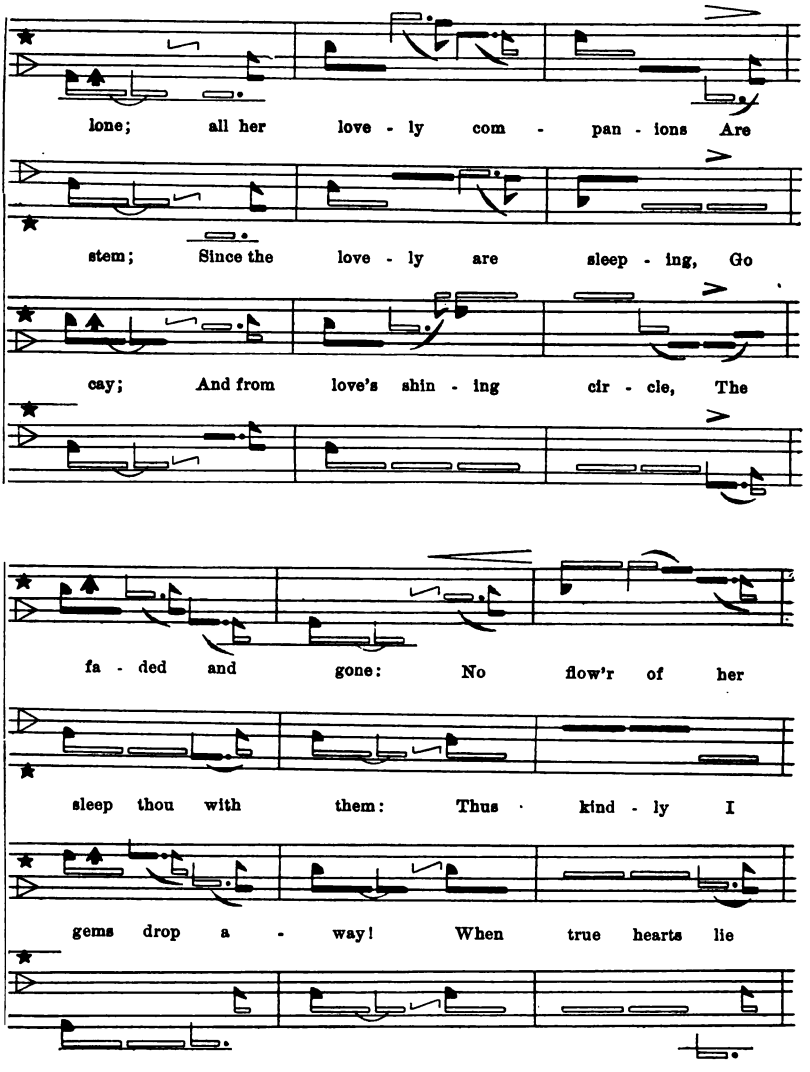
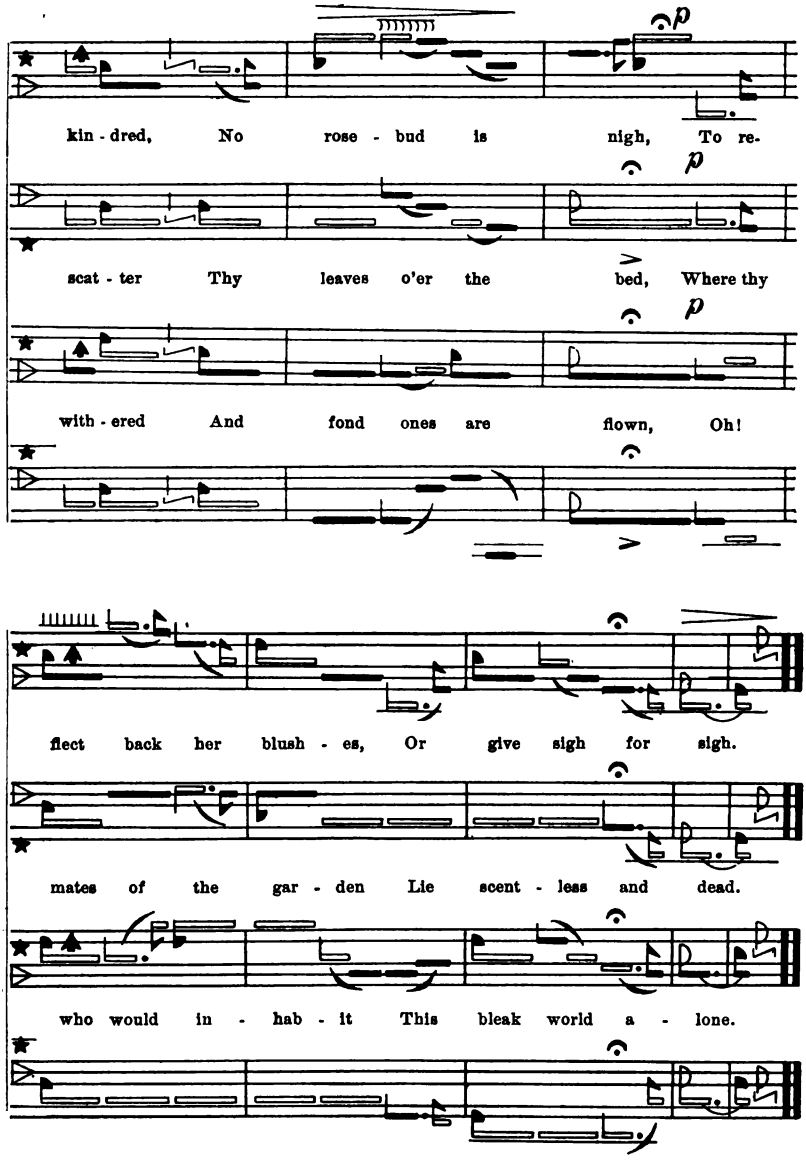
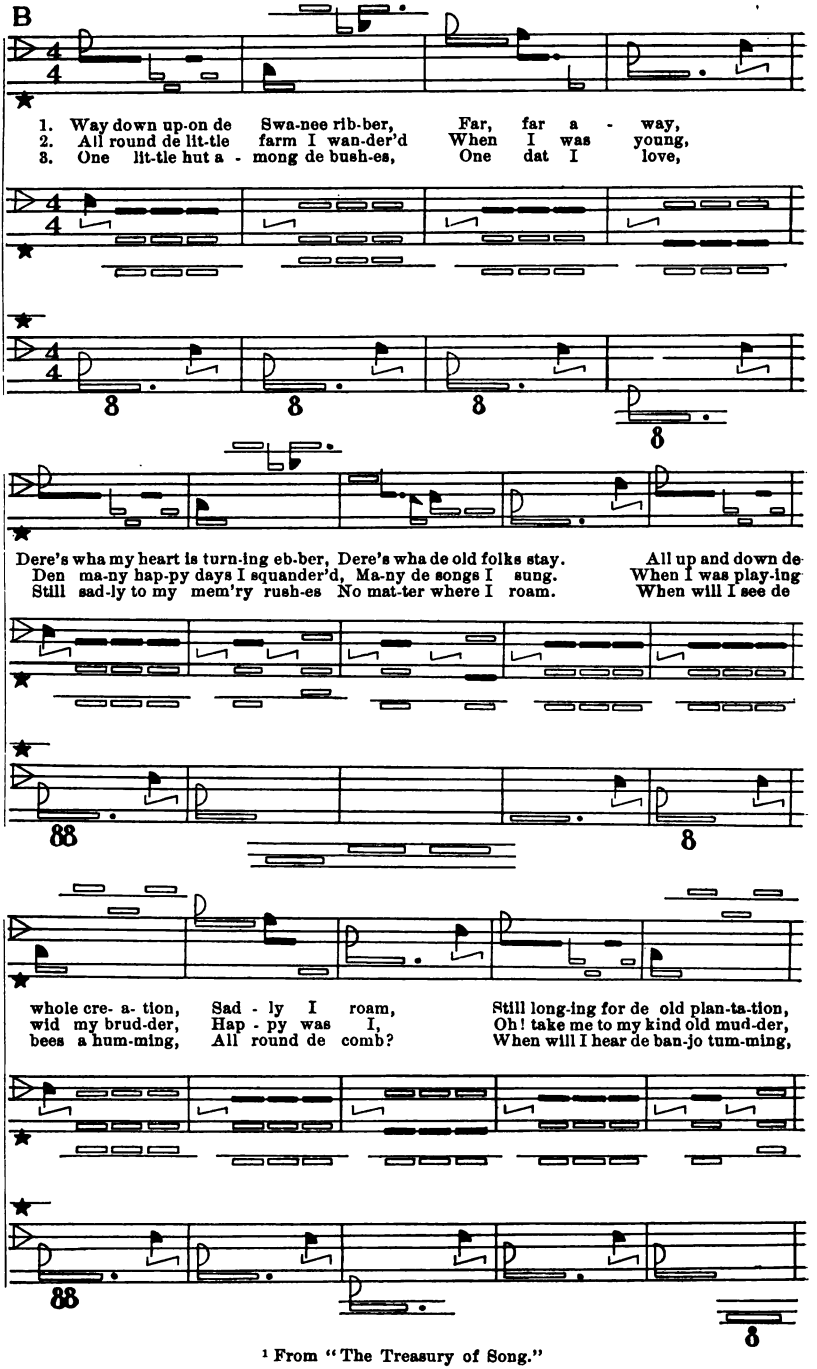

lone; all her love - ly com - pan - ions Are
stem; Since the love - ly are sleep - ing, Go
cay; And from love's shin - ing cir - cle, The
fa - ded and gone: No flow'r of her
sleep thou with them: Thus kind - ly I
gems drop a - way! When true hearts lie


kin - dred, No rose - bud is nigh, To re-
scat - ter Thy leaves o'er the bed, Where thy
with - ered And fond ones are flown, Oh!
flect back her blush - es, Or give sigh for sigh.
mates of the gar - den Lie scent - less and dead.
who would in - hab - it This bleak world a - lone.

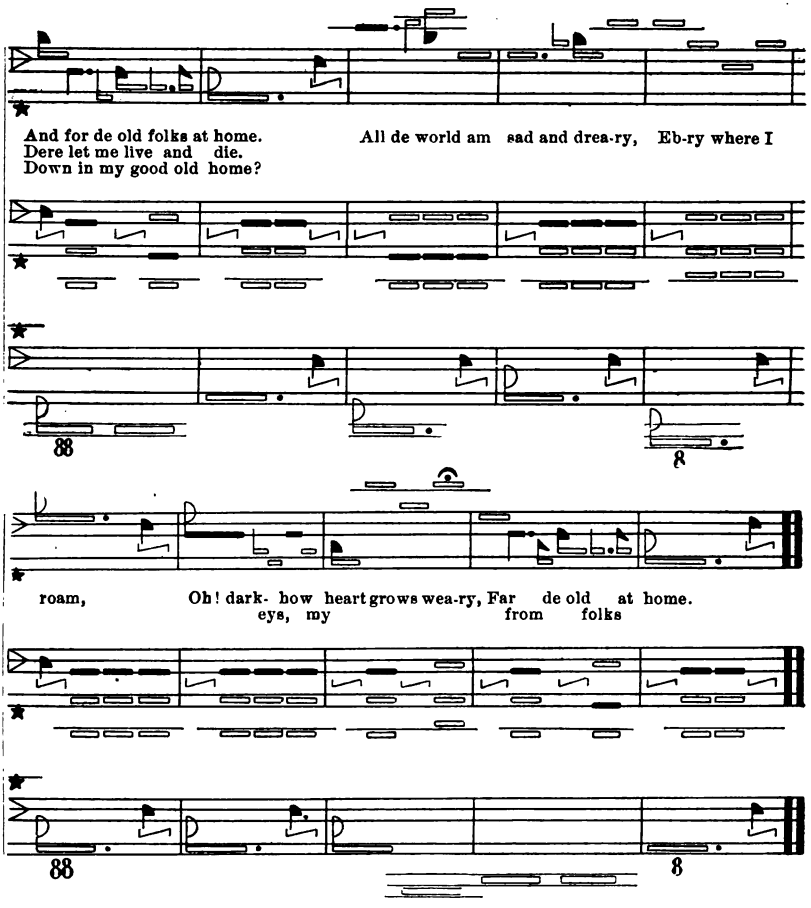
OLD FOLKS AT HOME.[1]

FOSTER.


B
1. Way down up-on de Swa-nee rib-ber, Far, far a - way,
2. All round de lit-tle farm I wan-der'd When I was young,
3. One lit-tle hut a - mong de bush-es, One dat I love,
Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks stay. All up and down de
Den ma-ny hap-py days I squander'd, Ma-ny de songs I sung. When I was play-ing
Still sad-ly to my mem'ry rush-es No mat-ter where I roam. When will I see de
whole cre- a- tion, Sad - ly I roam, Still long-ing for de old plan-ta-tion,
wid my brud-der, Hap - py was I, Oh! take me to my kind old mud-der,
bees a hum-ming, All round de comb? When will I hear de ban-jo tum-ming,

[1] From "The Treasury of Song."

OLD FOLKS AT HOME. — Concluded.


And for de old folks at home.
Dere let me live and die.
Down in my good old home?
All de world am sad and drea-ry, Eb-ry where I
roam,
Oh! dark- how heart grows wea-ry, Far de old at home.
eye, my from folks

In the foregoing pages, the staff and notes correspond in size with those of the old notation commonly used in hymn-books.

In the following pages, the staff and notes correspond with the ordinary sheet-music size.

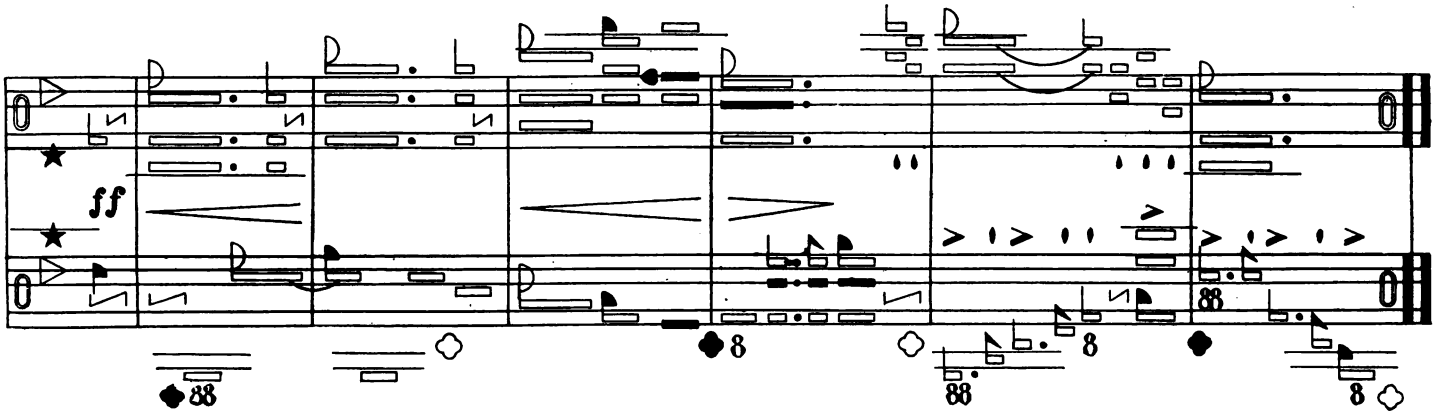
MARSEILLAISE.[1]

Arr. by CHARLES GROBE.

ROUGET DE LISLE.

[1] From "Fall of Paris." Published by Lea & Walker, Philadelphia.

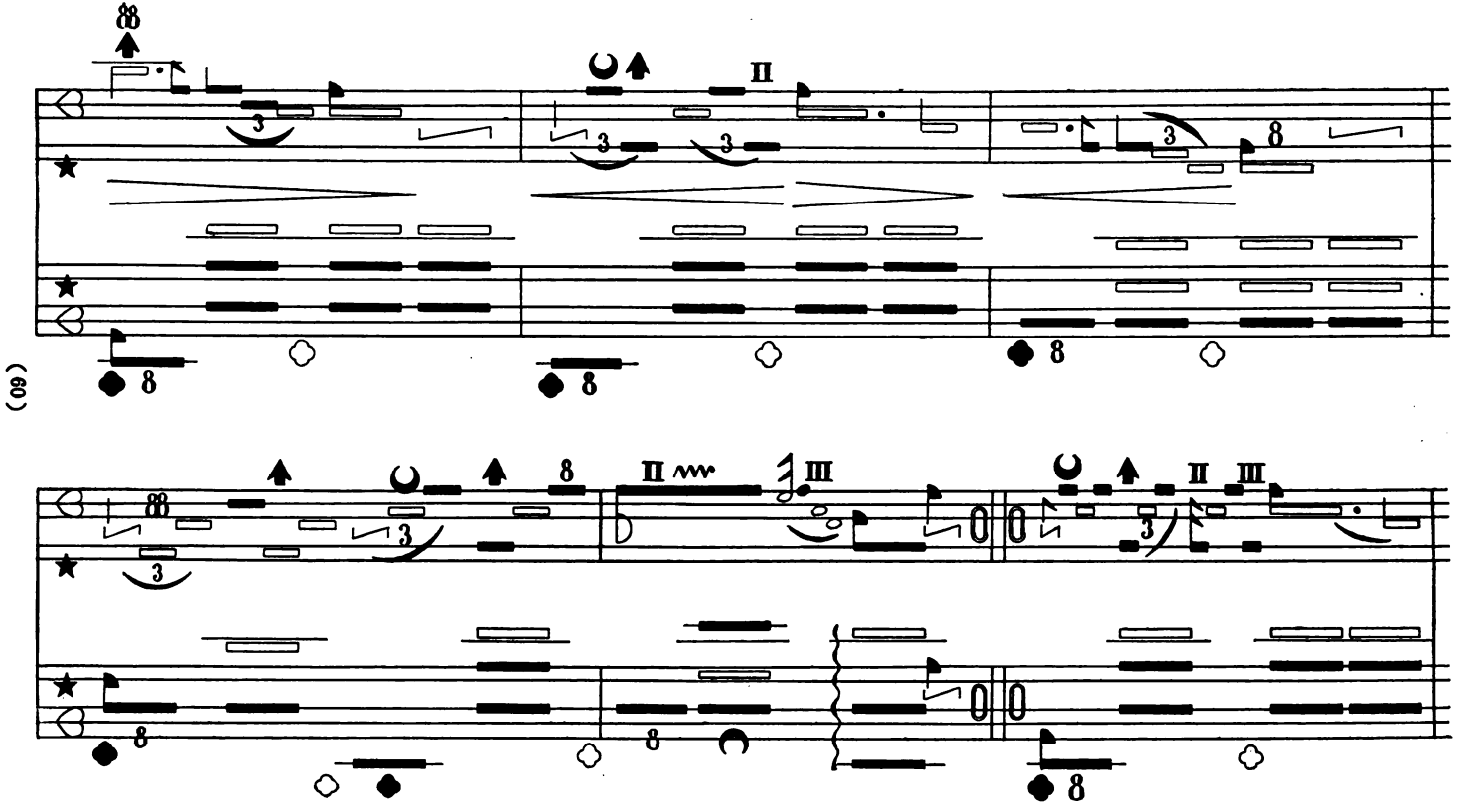
f

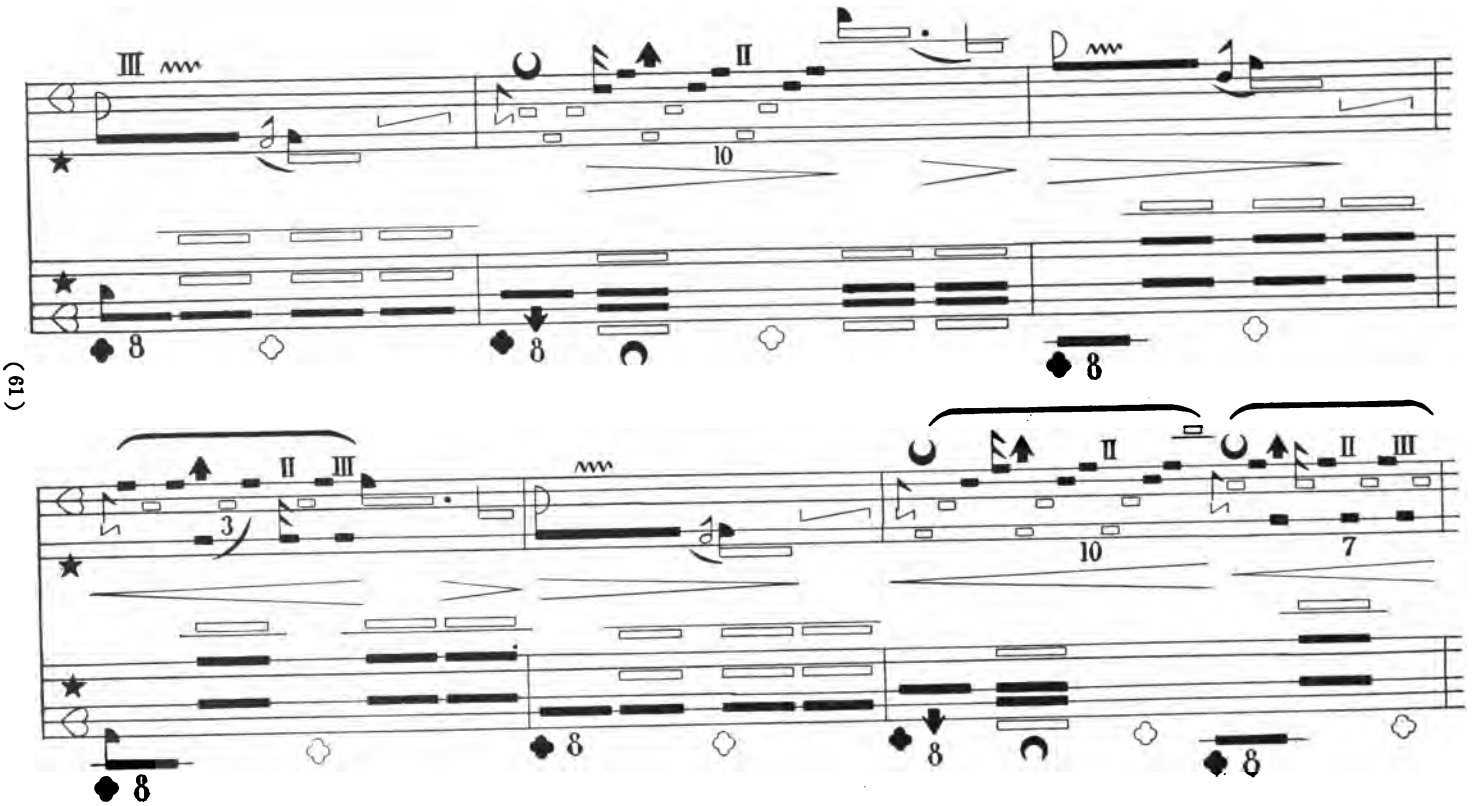

ff
8
8
8
8

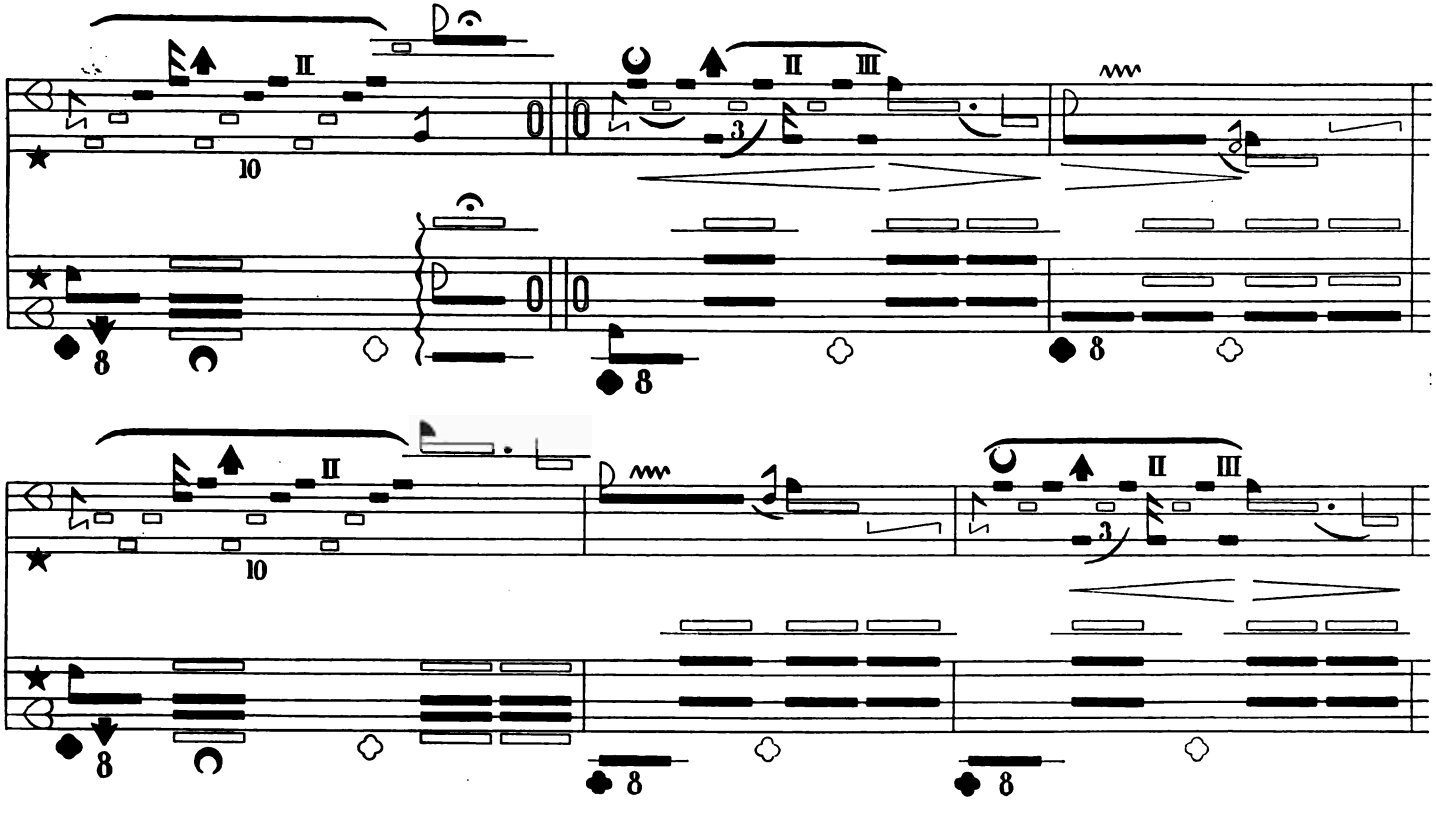
SELECTION FROM THE MAIDEN'S PRAYER.[1]

T. BADERZEWSKA.

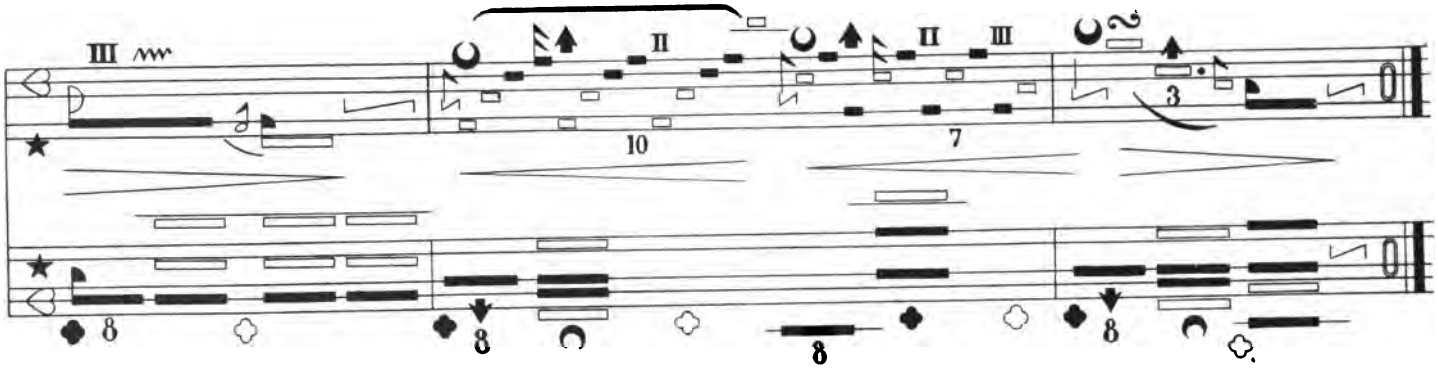
[1] Published by Oliver Ditson & Co., Boston.


(60)


III
II
10
8
II III
3
II
10
II III
7



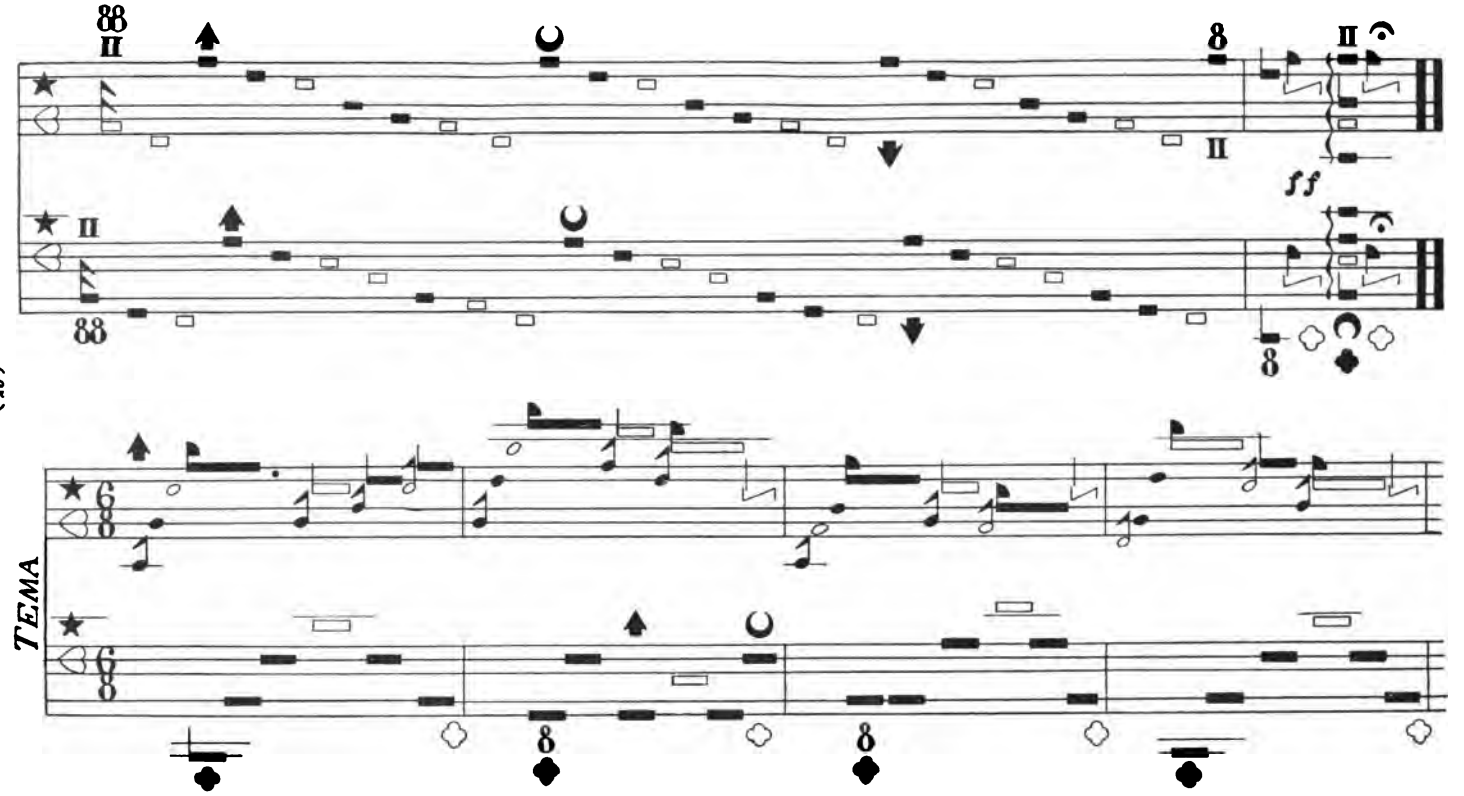
MAIDEN'S PRAYER. — Concluded.

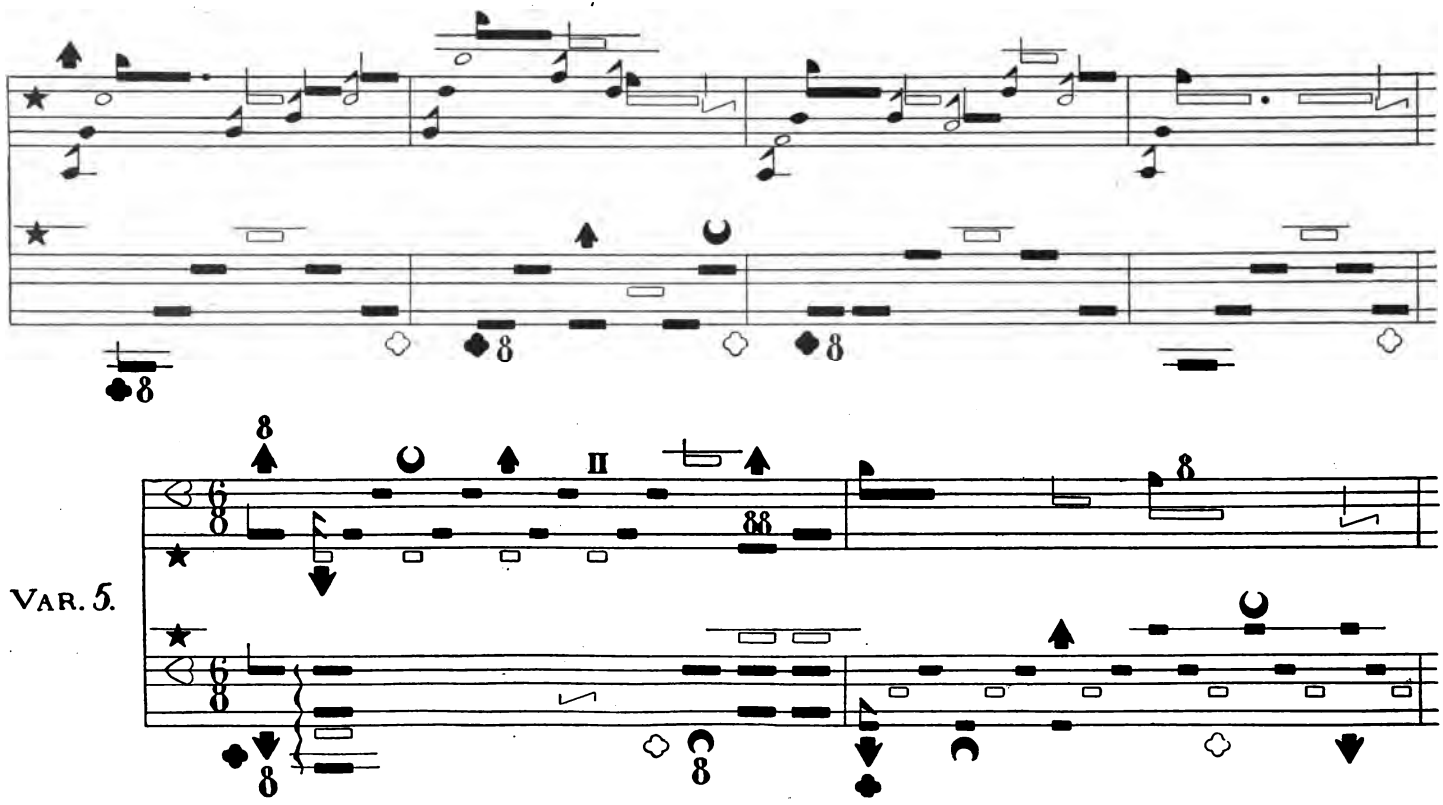


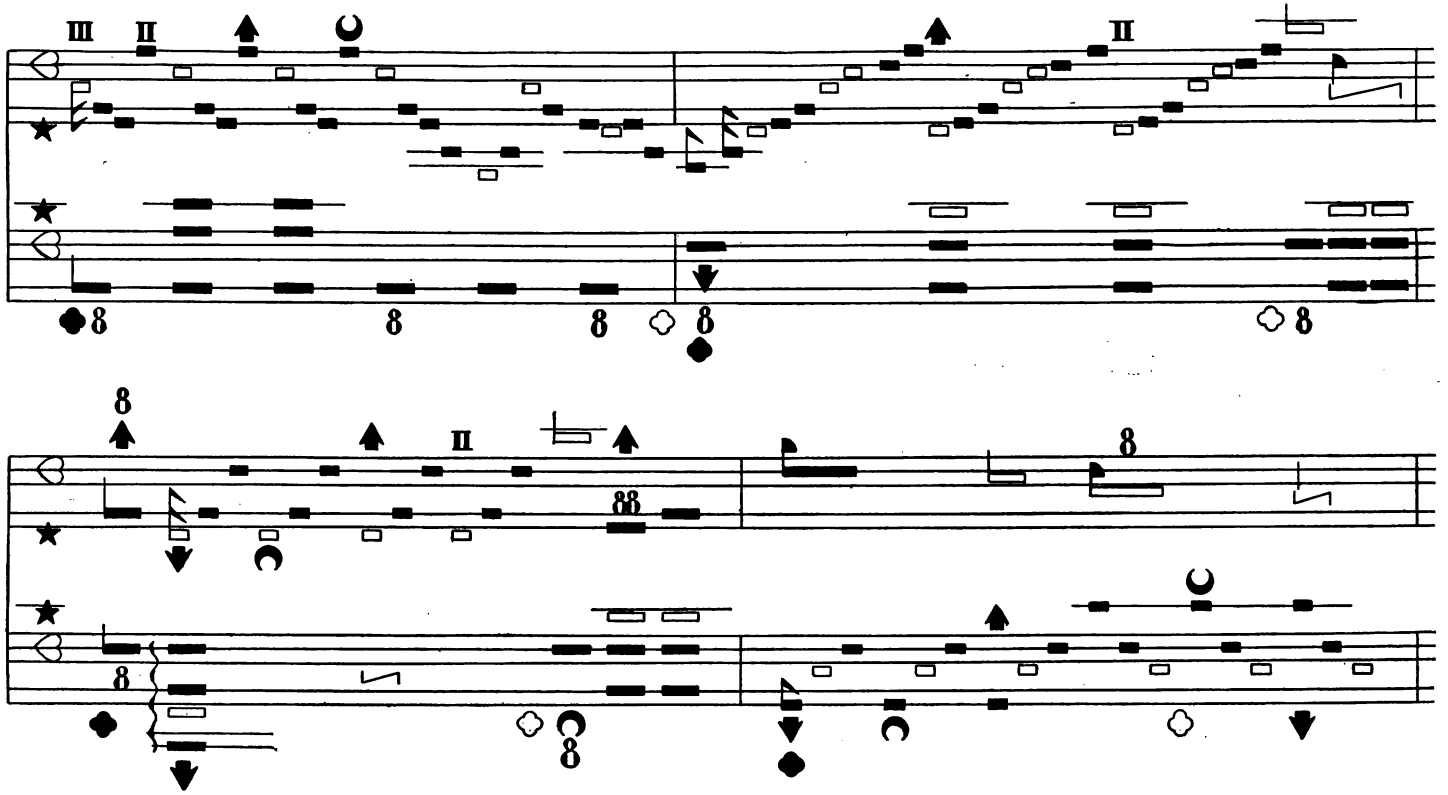
SELECTION FROM SILVERY WAVES.[1]

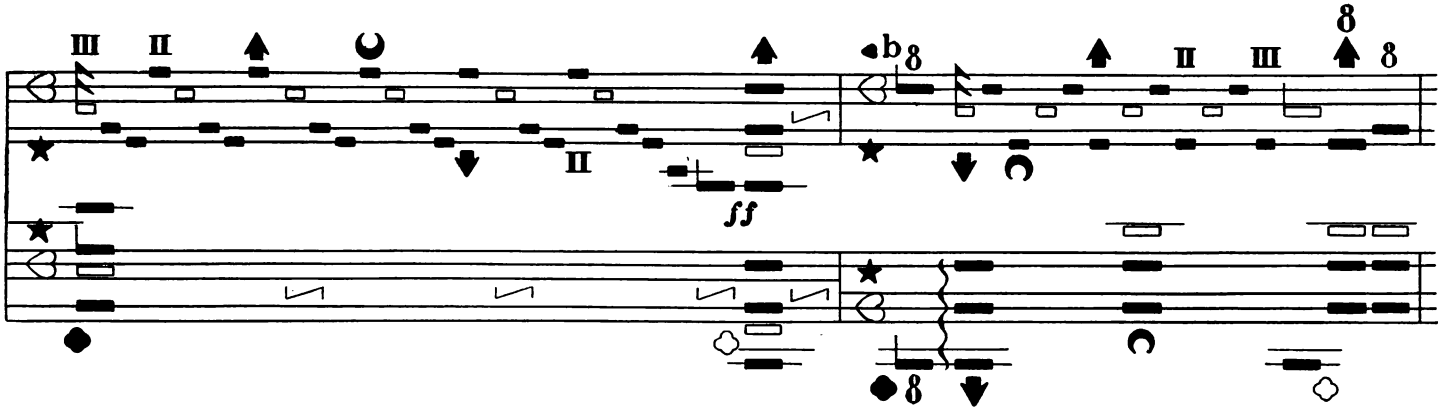
A. P. WYMAN.

[1] Published by S. Brainard's Sons, Cleveland.


TEMA


VAR. 5.




III
II
II
ff
b
II
III
8

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